

Boston's Largest Weekly

Seven sections

292 pages

June 17, 1980

50 cents

Xerox U. Microfilms
Serial Dept
300 No. Zeeb Rd
Ann Arbor MI 48106

PHOENIX

1980 GUIDE TO SUMMER

192 PAGES

Including comprehensive listings for movies, music, dance, theater, Jubilee 350 events, clubs, restaurants, sports, fairs and festivals, camping, and much more

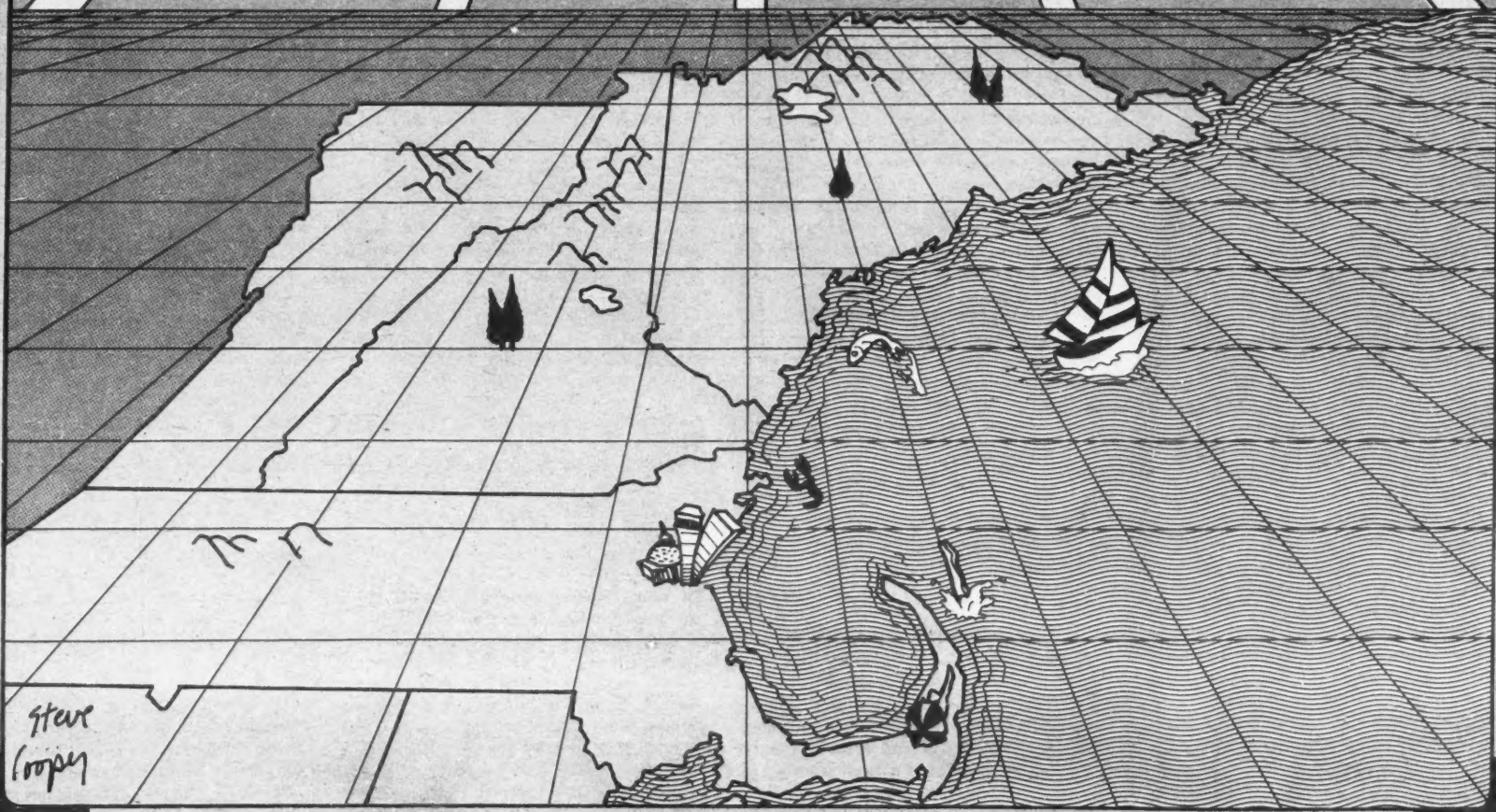


Illustration by Steve Cooper

65453

Insider

by Alan Lupo

CONSCIENCE AND CLARK

Ramsey Clark is one of those fellows who will deliver an opinion on any given subject at the drop of a conscience. Six years ago, when he tried unsuccessfully to unseat US Senator Jacob Javits (R-NY), *Time* described the former attorney general as seeking out "one liberal cause after another."

"He has championed Eskimos and Indians, the Berrigan brothers and the Attica rebels, New York detective Frank Serpico and vanishing wildlife. There is a joke on the liberal cocktail circuit that if Clark were told that the 'nauga' was an endangered species, he would demand a ban on the sale of Naugahyde furniture."

Clark is back in the news these days, because he went to Iran and said that both countries should consider the excesses they have committed: America in its support of the shah's repressive regime, Iran in its taking of hostages.

No sooner had Clark shown up in Teheran than a woman called her radio talkmaster in Lynn and went on a tirade about Ramsey and how he should be punished for his lack of loyalty. Within a week, his judgment and loyalty were being questioned, predictably, by some of the finest foreign-policy minds in the nation, men like Jimmy Carter and Gerald Ford and Senator John Tower (R-Texas).

I have not been a groupie of any political figure since I departed Baltimore and left behind a city councilman who once urged poor people to better themselves by putting their collective nose to "the grindwheel." I do not hang on Ramsey Clark's every pronouncement. But I am damn well indebted to him. In an era of trimming and fudging, Clark stakes out positions in the clear view of an often hostile public. In a time of sterile pronouncements, Clark uses his voice and pen to prod, to debate, to inspire, to anger, and, most of all, to force the rest of us to think what our leaders imply — by their words or by their silence — to be the unthinkable.

He is the closest figure we have to William Lloyd Garrison, the strident abolitionist who refused to equivocate or retreat and who promised that if nothing else, he would be heard. Garrison was a pain in the neck. Garrison was a nag. Garrison couldn't organize a two-car underground railway, but he could and did help inspire a confrontation with a moral problem that his neighbors would just as soon have avoided.

Clark, though more polite and less strident than Garrison, is undoubtedly regarded by a majority of Americans with similar disdain. It's that man again. Always putting down America. What's he doing in Iran anyway?

What he's doing is what he always does, which is pricking the national conscience. We are human, and we do not often appreciate that. Nobody wants the doctor to say the inevitable — give up smoking, lose weight, drink less. And who listens to clergymen anymore? They tell us to be highly moral when the very business practices they condemn are helping to pay their salaries, right? People who adhere to principle just don't understand the politics of compromise, the very essence of democracy, the profit motive, progress, life in general.

When Lyndon Johnson named Clark attorney general, in 1967, the *New York Times* noted, "Those who know Ramsey Clark will say that his Achilles' heel, if any, is not complaisance to pressure from



Clark and (inset) Garrison: not organizers, but inspirers

above but a tendency to stand on principle when practical men would compromise." An acquaintance said of him, "Sometimes I think he has an absolute desire to die on principle."

We get particularly upset because Clark's adherence to principle seems more righteous, perhaps more rigid, than ours. Two years ago, Clark criticized William H. Webster, the new FBI director, for what Clark perceived as racial insensitivity. "His club memberships must be cause for concern by all who believe in life with principle . . . Life is choice. We conform to racism or defy it. Mr. Webster chose to conform. As president of a 'white only' club, he sought to end its discrimination; failing in that, he continued to enjoy its company."

In 1972, while Nixon and Kissinger were ordering bombing runs in Southeast Asia, Clark visited North Vietnam. His critics were many by then. They called him a dupe, at best, and a traitor. Clark didn't see it that way. He told the *New Yorker* that once he was invited, he knew he had to go, if he could move about and speak freely. "I have to live with myself, and if I could save one Vietnamese child on either side of the DMZ or help one prisoner of war get home, or explain to the people here what is being done in their name, I had to go."

It would seem that Clark's instincts were better than Nixon's, and one can make that judgment without being labeled a dupe of Hanoi or a tool of the Vietcong. Now, Clark has visited our newest devils. He has not come back as a convert to the imam any more than he returned from Hanoi as a devotee of Ho Chi Minh's memory.

He has returned with a message so simple that we must wonder why we don't hear it more often. It is as follows: "We've got to talk with them. They're human beings. We haven't done right by them. They know that holding the hostages is wrong. But they think we don't care about 70,000 of their people who were killed. They think all we care about is 53 of our people. Unless we show them we recognize their humanity, too, their common humanity, that we really care, they're going to continue this wrong."

It's tempting to fault Clark on specifics. Maybe the shah and Savak didn't waste 70,000; maybe they killed only 50,000 or 500. Maybe the Iranians really don't think that holding Americans hostage is wrong. But the essence of Clark's message is what we must face openly.

It is really not courageous for a presidential candidate or an editorial writer to declaim that this nation is not about to crawl on its knees or submit to blackmail. What will take guts is the leader who'll tell America and Iran that supporting the shah was a well-intentioned mistake, that we are partly to blame for the excesses of his regime, and that the new government in Iran deserves what the shah has squirreled away in foreign banks much more than his creditors do.

None of this is crawling or begging. We should never retreat from our demand that our citizens be returned safely and soon. We should never repent as devils in those instances when we have sinned more as bumbling. We are, as a Ramsey Clark might be the first to acknowledge, a pretty decent country. There aren't many. But decency, to survive, must feed on principles that we are presumed to believe in. Clark himself is an ironic example of how decency survives.

Twelve years ago, to the cheers of thousands, an American leader with more clout than Clark intoned, "If we are going to restore order and respect for law in this country, there's one place we're going to begin; we're going to have a new attorney general."

The man made good on his patronage, but he didn't do so well in restoring respect for law. Richard Nixon is, now retired and living in New York City.

ANIMAL RESEARCH

Jet aircraft heading for Logan Airport fly so low over South Boston's beaches that joggers are going shell shocked, hunching over in mid-jog, turning their faces toward the clouds, and screaming, "Bandits! Three o'clock!"

At nearby Columbia Point, the planes are so close that kids who can't afford the subway fare downtown are now discussing group fares to Luxembourg.

Across the Harbor, in East Boston, the planes were so noisy one night that six housewives on Bayswater Street called police to report that their rigatoni had, in mid-boil, turned to rigor mortis.

They think they have problems?

This office has received a special dispatch from the Lincoln-Lexington-Concord-Bedford area, known largely for pastoral scenes, a relatively sparse population, and a plague of material comforts. Less famous is its miniature, bush-league copy of Logan Airport, one Hanscom Field. This mechanized cow pasture, run by the same Massport that runs Logan, services small aircraft.

When people out there talk about airplane noise, they're talking about a guy in a biplane who leans out of an open cockpit and screams, "Anybody wanna see a dippy-doodle? Fifteen cents a spin!"

Massport is trying to regulate noise at both airports. There was, therefore, a meeting at Lexington Town Hall recently on said noise regulations. "A Lexington farmer who has kept chickens on Paul Revere Road for 40 years," the dispatch reports, "stated that because of an increase in helicopter noise and low-flight activity in the past six months, his two-year-old filly had become uncontrollably nervous and his chickens are off 60 percent in their laying."

The obvious question now facing Massport's technical people is the toughest and touchiest they'll ever be asked to answer: if small-aircraft noise forces chickens 60 percent off in their laying, what is jet noise doing to similar practices of non-chickens in the once-passionate neighborhoods around Logan?

WHITE PAGES

Some writers would rather be the people they cover — athletes, actors, politicians, dons of organized crime. We are Walter Mittys at heart, so it's understandable. What's less understandable is that a lot of the people we cover really want to write.

Most sports heroes and theater types fulfill this wish by paying journalists to ghost books about "making it" or "finding God through divorce." Convicts continually badger journalists to help them write the real story of life on the streets or in the big house. But most pols, unless they're presidents, never get to put it all down.

It is perhaps not a surprise then that Himself, Mayor Kevin Hagan White, wishes to write or co-author an autobiography. He has approached a publisher, Little, Brown and Company, whose offices, at 34 Beacon St., are just two doors away from the infamous Parkman House. He has suggested what one source calls a book about a mayor who, in this turbulent century, "has rescued our city — I'm sorry — his city."

One source worries, "It would be a tough sonofabitch book to sell. What's the audience? About 17 other mayors in the country? I mean, John Lindsay, when he was at the peak of his popularity as mayor of New York and a real media hero, wrote a book that didn't do too well."

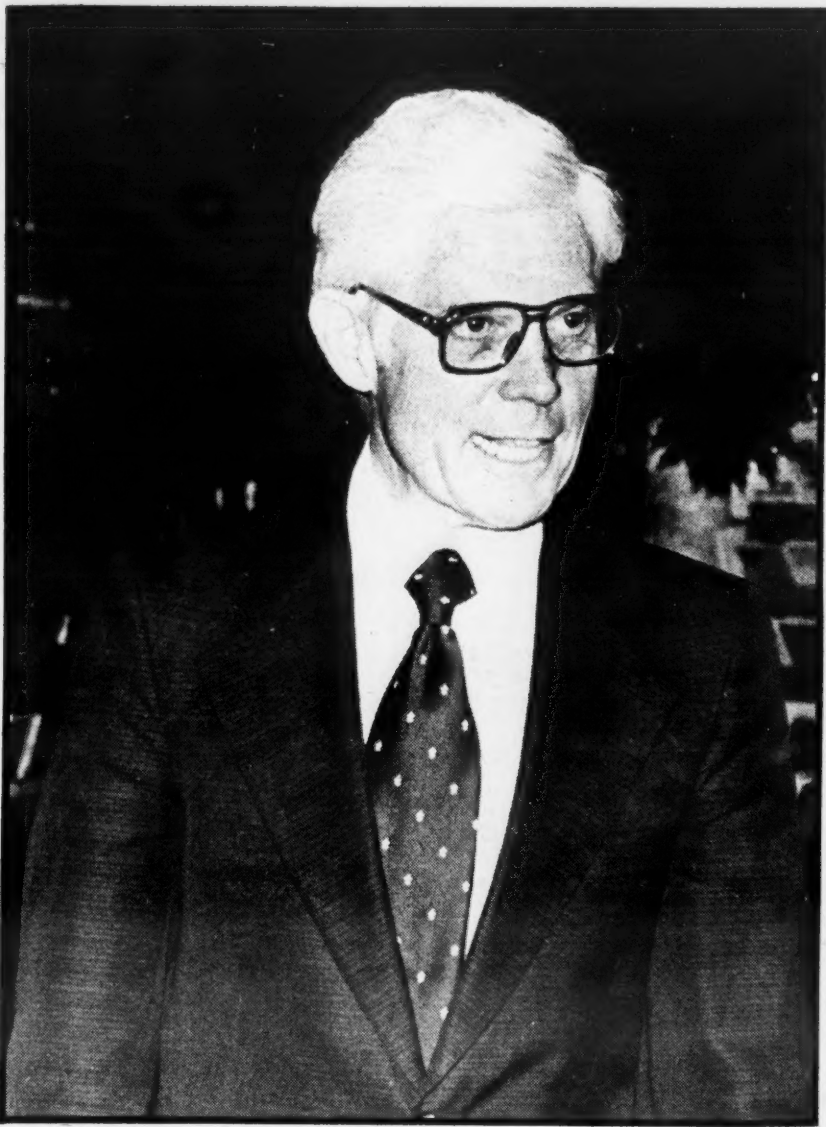
One rumor has it that the White book would be written if and when the mayor retires. Another rumor is that despite some affection at 34 Beacon St. for Hizzoner, the project isn't going to happen.

Kevin should not be disheartened. He has at least two options. The first is that given to all new writers — "Go out and get yourself a job on a small weekly or daily newspaper, even one that doesn't pay, and come back with your clips in about two years." The second option is to remain where he is and reflect on the following: the last — and possibly only other — Boston mayor to write a book about himself was James Michael Curley, who wrote or dictated his remembrances to counteract other people's books about him. Curley, the author, was not memorable. Curley, the politician, lives on, long after his demise 22 years ago.

As for journalists, their names are forgotten long before they pass on.

News Index

Letters	4
Laying down the laws	6
Public eye	8
Don't quote me . . .	10
Morality play	12
Talking politics	13
Sporting eye	26
Furthermore . . .	30



Richard Feldman



The insurgent and the incumbent: just who is challenging whom, anyway?

Battle of the ballot

Just who is maneuvering to get Anderson scratched in Massachusetts?

by Richard Gaines and Charles P. Pierce

Think of the states that John Anderson has a chance of carrying in November, and first you think of Massachusetts. But he cannot win in Massachusetts unless he is on the ballot. Now, think of the ways the Carter campaign could contrive to keep John Anderson off the Massachusetts ballot. Better yet, think of the ways it could be done through someone with no visible ties to the Carter campaign. And the mind immediately focuses on Mary Grennon. Mary Grennon? The Needham housewife and right-to-life activist? Right. That Mary Grennon.

His contribution is appreciated even now only by those few political professionals sharp enough to understand both the significance of a fraction of a vote per precinct and the mechanism whereby it can be mobilized. History will probably reckon his efforts behind those of Hamilton Jordan, Jody Powell, Tim Kraft, and Gregg Allman. But it is just possible that the New York judge who threw Eugene McCarthy off that state's 1976 presidential-election ballot did as much as anyone to make Jimmy Carter president. Operatives in the employ of those candidates proffered by the two major political parties do not much like independent candidacies. This is quite understandable. Such candidacies can put said operatives through certain embarrassing public contortions, wherein they might well look up from one position only to find themselves staring awkwardly at the leg or arm of a previous one. On one hand, political types generally try to persuade the voters that an independent candidate is hardly worth talking about. This is known as denying the candidate "legitimacy." And while it is true, at least on the national level, that independent candidates have little chance of ultimate victory, it is also true that they can very well muster enough support to gum up the works of one of the major campaigns. And when they do, the spokesperson for the game usually begins to attack the independent, all the while maintaining that the independent is

not significant enough to be attacked. In 1976, the Carter campaign was listening closely for the sounds of slippage along the Democratic left. The liberals, having failed to coalesce behind one of their own in the primaries, were along for a somewhat sullen ride with the Georgian. It was his job to keep them grumbling, but not mutinous. There was fear, however, that McCarthy might drain off enough of Carter's liberal support to hand certain vital states to Gerald Ford. No one admitted it at the time, but McCarthy's threat was never far from the minds of the Carter forces. The Carter campaign made its stand against McCarthy in New York, one of the states that it thought the former Minnesota senator might lateral to Ford. Carter won his challenge, and McCarthy went off the ballot and the boards at once. "If the Democrats had lost that challenge," explained a former Carter campaign aide, "then I saw Gerald Ford as president of the United States." John Anderson announced his intention to run as an independent candidate not long after his defeat in the Wisconsin Republican primary, on April 1, a loss that ended forever his decidedly limited chances of gaining his party's nomination. Since then, he has organized a more formidable effort than McCarthy ever did. He is regularly around 20 percent or more in the national polls. He has organized drives to gather the signatures required to put him on state ballots nationwide (and has apparently succeeded in five of the seven states in which the filing deadline has already passed). But the obstacles facing an independent candidate remain severe. In Georgia, for example, an independent has to gather 57,539 signatures, whereas New York requires only 20,000. Anderson's campaign is in the curious position of having several different names (the Anderson Coalition Party in Michigan; the National United Party here). And it appears now that the congressman may soon find himself possessed of a platoon of vice-presidential candidates. An Illinois radio station reported that Milton

Eisenhower was going to be named to the second spot in that state, while in Massachusetts, the official running mate is George Cabot Lodge. To date, however, the most determined effort to abort the Anderson candidacy has come from Washington. Jimmy Carter's people have long memories, and they have decided that they would rather not face a fuel-injected McCarthy operation. Presidential press secretary Jody Powell has already derided Anderson's campaign as "fantasyland." But the concern that the independent may pack enough to halt the president's momentum has prompted the Democratic National Committee (DNC) to delegate \$225,000 to its effort to keep Anderson off various ballots. John White, head of the DNC, told CBS radio that independent candidacies "jeopardize democracy," and House Speaker Tip O'Neill implied that his knowledge of the Illinois lawmaker's doings would be enough to croak the campaign instantly. From the standpoint of the White House, the pressure makes perfect sense. "Look," said one source familiar with the operation, "you shift public focus from his issues, from whether he can get votes, to whether his campaign is legal at all. If Anderson thinks he can run for president on \$10 million, they're sending a message to him that it's going to cost him \$30 million just to keep his name on the ballot." And the Carter campaign now has the time and the wherewithal to mount a vigorous assault. "Carter doesn't need money anymore," explained a former aide to the president. "He goes on federal money after the convention. You've got a \$16 million operation that only needs about \$100,000 until the convention." The decision to cut off Anderson early was made almost a month ago. "The Anderson thing is taken quite seriously," said a source familiar with the Carter campaign. "The DNC was going to be the vehicle. How they would do it depends on circumstances from state to state." Clearly, this state means a lot to John Anderson. In February, his narrow loss to George Bush in the Massachusetts

primary made him something more than an interesting curiosity. The state would also seem to be among those most receptive to his candidacy. On May 6, the Anderson campaign filed 90,962 signatures with the Commonwealth's Secretary of State, almost 50,000 more than are required by law. Since then, the campaign has drawn up a slate of electors. And since then, the Carter campaign has moved after them. It's an odd line. It begins in Washington, in offices in which air-conditioning weeks ago became seasonally relevant. It winds northward through systems that were in place long before John Anderson began his run for president. And it ends in a small house in Needham, across from a golf course, just down the street from the eighth tee. Not long ago, no reporters bothered Mary Grennon of Needham. Her political activism was limited to her husband's 1974 campaign for state representative and her own extensive activity in the right-to-life movement. On June 6, however, Mary Grennon went national. It was then that she filed an objection against John Anderson and his slate of electors with the state Ballot Law Commission. Among Grennon's charges were that Anderson and his electors were not officially "unenrolled" voters 90 days before the prescribed filing date (a touchy point of election law to which we will return later) and that they had failed to file the required forms with either the Secretary of State's office or with the state Ethics Commission. Now, Grennon expresses dismay that people are questioning her motives. "You know," she said, "they just don't give the average citizen credit for having enough brains to figure something out. I had some questions, so I just started to ask around." Other political figures in Needham, however, were quite surprised that Grennon took such a precipitate action. Most recalled her as a quiet worker, and not inclined to enter the spotlight. "I

Continued on page 19

Letters

to the editor and other people

SERIOUS

Lloyd Schwartz established that he is a Serious Critic in his manner of reviewing Marilyn Horne's Opera House recital (June 3) by making a number of probably valid but rather small-scale comments on her performance. But he neglected the most important thing: Horne's recital was a night of magic in the concert hall. She had an absolute rapport with both her accompanist and her audience. Her intelligence, craft, and love, combined with such mastery of the voice that there was plentiful energy for spontaneity, made the concert an event for the decade.

This was all the more remarkable considering that most of the music was written for full orchestral accompaniment, the presence of which would have made the singing enormously easier. Martin Katz's brilliant piano accompaniment, Horne's extraordinary voice and musicianship, and the wonderful communication between them filled the hall with more music than has been heard there in many a year. All the particular pros and cons of certain phrases (I happened to be bothered by her clunking the "k" at the

end of "Habe dank") fade before the sweeping fact of the total experience of being in the audience at that recital. That this was not the organizing principle of Schwartz's review — that, indeed, it was not even mentioned — gives me two worries: first, that he has forgotten that the main reason people go to concerts is the joy of experiencing the music, and second, that the job of the reviewer is to give a representative account of the event as well as to show his or her brilliance by selective vivisection. I hope that, between penetrating technical insights, Schwartz managed to enjoy the concert. The rest of the audience certainly did. I had rather been hoping to enjoy the review as well. I did learn a bit, but I wish Schwartz would be less grudging with praise. It couldn't hurt, could it?

Joel D. Hencken
Boston

Lloyd Schwartz replies:
It's risky to generalize about "the rest of the audience"; I know a number of people who had more reservations about Horne's performance than I did. What may be "magic" to some, perhaps even to most, may be something substantially less mystical to others; it may be the product of a complex mixture of technique, intellect, and emotion — all of which, I suspect, most people find more interesting to read about than how an audience responded.

WICKED

The article by Dave O'Brian on Don Forst (June 3) was inventive, imaginative, daring, absolutely enthralling, and wicked good. (In regard to the previous sentence, which has all the earmarks of being repetitive, I would like to say that I myself have never, nor have I ever, been repetitive or redundant.) Indeed, it was an amazing character sketch, alternating between Forst's office politics and business life and his alleged personal quirks. The research seemed to be incredibly thorough, and O'Brian's use of ex-co-workers as sources (like the "hard little ass" admirer) was exhilaratingly pisser; I was expecting, at any moment, a report from Forst's third-grade teacher claiming that little Donnie would have been a model student were it not for his repeated and malicious pummeling of the other students' privates. Still, well done.

One minor ironic note: the article, which made a major point of Forst's use of eye-catching headlines, had a typical (but much beloved), pun-intended *Phoenix* title ("Forst upon us").

Finally: does Charles P. Pierce, a man with a marvelous comic writing style which I think I might like to copy, have any books in print? And is he really, as his name would suggest, a 75-year-old Brahmin?

Pepe Rabinowitz
Revere

The editor replies:
Pierce has not yet published a book, but intends to — well before he turns 75 or Brahmin.

PRIMARY RESULTS

I am writing in response to a misstatement in your article, "Nursing: A Profession in Flux" (June 3). In it, a member of the Beth Israel nursing staff was quoted as saying that "Beth Israel is the only hospital in Boston that actively supports" primary nursing.

This statement is erroneous. At the New England Medical Center Hospital, we implemented primary nursing in 1972. We were one of the first acute-care hospitals in the country to establish it as the delivery system for nursing care on all of our inpatient and ambulatory units. Last April, our department of nursing sponsored a national symposium on primary nursing, which was attended by over 500 RNs from the United States and Canada. Among them were many nurses from Boston and the surrounding area who are actively practicing primary nursing in their institutions. Many hospitals in this area, including the New England Medical Center Hospital, are practicing and "actively support" this concept.

Sandra Twyon, Chairwoman
Department of Nursing
NEMC Hospital
Boston

FRANKLY

Some time ago, I spoke with *Phoenix* reporter Renee Loth about my bill to prevent colleges from evicting people from buildings bought with state-advanced funds. Her article (April 6) mentioned that the bill was held last year in Senate Ways and Means, and then died in the prorogation rush. Since that article appeared, I have gone through my file on the bill, in an effort to get it enacted this year, and I realized that I had neglected to mention to your reporter one important point: the delay in the bill's passage through the Senate Ways and Means Committee last year was, in the first instance, at my request. Several senators had raised questions about the bill's impact, and I was preparing a memo dealing with these questions. By the time I got the memo together, the prorogation rush had started, and my eviction bill simply did not get in under the wire. Senator Atkins made a genuine effort to get the bill through, but the clock just ran out. I did refile the bill this year, the House passed it, and it now sits in the Senate Committee on Third Reading, where I hope it will be dealt with favorably. As a result of the memo I was able to get together late last session, Senate Ways and Means has posed no obstacle to that bill at all this year. In fact, Senator Atkins has been helpful in getting it this far.

Barney Frank
Boston

INCREDIBLE

It is incredible to us that you could leave out any mention of our struggle with Sack Theatres in your article about A. Alan Friedberg, president of Sack Theatres (May 13).

Since May of 1977, when we first approached Friedberg regarding making all his theaters accessible, we have been waging a David and Goliath fight, with a boycott, demonstrations, picket lines, arrests, and court cases. Much of this would be sensational reading; yet for some "mysterious" reason the daily newspapers and even the so-called alternative papers such as yours have ignored our crusade.

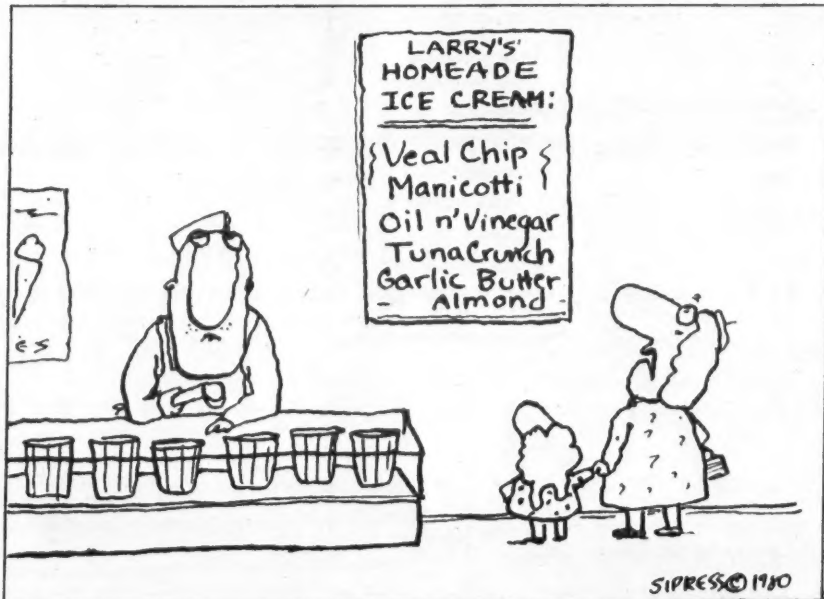
We are concerned and we ask you to be by printing this letter.

Jean H. Wassell
Disabled People's
Liberation Front
Boston

Correction

In a story last week concerning state Representative William Galvin's attempts to reform the city-council election process, we suggested that Galvin "tipped" Boston *Globe* reporter Robert Turner about his strategy for legislating the reform, which Turner then detailed in a column. In fact, it was Turner who contacted Galvin, for comment on a city-council story already in progress. No disparagement of Turner's work was intended.

We welcome responses from readers. Letters should be typed (double-spaced), if at all possible, and they must include the writer's name, address, and telephone number. The last is solely for purposes of verification; only the name and town will be printed, and these may be withheld if there is good reason. All letters are subject to editing for reasons of space, fairness, literacy, and libel. All letters will be considered to be for publication unless the writer states otherwise.



THE BOSTON Phoenix

(ISSN No.: 0163-3015)
Published Weekly
Vol. IX/No. 25

100 Mass. Ave.
Boston, Mass. 02115
Telephone 536-5390

Publisher & President
Stephen M. Mindich

General Manager
Howard W. Wolk

Editor
Richard M. Gaines

Sales Director & Vice-President
H. Barry Morris

Assistant Publisher
Marcia Orovitz

Production Manager
Dennis Mahony

Design Director
Cleo Leontis

Circulation Directors
Edward Daly

Richard Gagne
Controller

Henry D. Delcore
Director of Special Projects

Barbara Rissman

EDITORIAL— Managing Editor: John Ferguson; Assistant Managing Editor: T.A. Frail; Section Editors: Clif Garboden (Supplements), Sylviane Gold (Arts), Ande Zellman (Lifestyle); Assistant Supplements Editor: Barbara Wallraff; Layout Editor: Jill Winitzer; Arts Editors: Carolyn Clay (theater), Janet Ehrlich (listings), James Isaacs, Kit Rachlis (music), Stephen Schiff (film); Sports Editor: Michael Gee; Staff Writers: D.C. Denison, John Hubner, Renee Loth, Alan Lupo, Michael Matza, Dave O'Brian, Tom Sheehan; Assistant to the Editor: Anita Diamant, Editorial Assistant: Kathy Sidell.

Contributors—Editors: Ken Baker (art), Bob Blumenthal (jazz), Mimi Dorwart (copy), Sheryl Julian (food), Peter W. Mitchell (audio), Lloyd Schwartz (classical); Writers: Michael Bloom, Rick Borten, Norman Boucher, Tom Carson, David Chute, M. Dolden, John Engstrom, Harvey Finkel, Mike Freedberg, Deborah Frost, Peter Guralnick, Marta Hal-lowell, M. Howell, Robert E. Johnson MD, Paul D. Lehman, Dave Marsh, Neil Miller, John David Ober, Charles P. Pierce, Billy Pope, Frederick Rappaport, Don Shewey, David Thomson, Marco Trbo-vich; Cartoonist: David Sipress.

ADVERTISING—Assistant Sales Manager: Carola Cadley; Sales Coordinators: Ellen Abergnehy, Heidi Bablitch; Assistant Coordinator: Donna Levi; Art-Flow Coordinator: Sam Hunting; Classified Manager: Rick Kisonak; Assistant to the Classified Manager: Paul Powers; Classified Display Manager: Robert Mitchell; Classified Display Coordinator: Christine Taylor; Classified Coordinator: Ellen Levine; Classified Staff: Richard Denzer, Dorothy Gearhart, Patricia Monahan, Jon Ramin, Beverly Rissman, Thomas Rutherford; Associate National Sales Manager: Paul Carven; National Sales Coordinator: Miriam Brooks; National Sales Representatives: Roger Bergenheim, Helene Goldberg, Stevens P. Jackson Jr.; Retail Sales Manager: William Risteen; Retail Sales Representatives: Robert Birnbaum, Heidi Brown, Pamela Lake, Paul Sanford, Daniel Schneiderman; Marketing Consultants: John Anderson, Howard Temkin; Couriers: John Flynn, Greg Foley.

ADVERTISING PRODUCTION—Manager: Ann Hanson; Night Supervisor: Clifford Smyth; Staff: Steven Alexander, Brian Codagnone, Donna Donovan, Sue Fine, Kevin Gillen, Chris Grieco, John Tata.

PRODUCTION—Assistant Production Managers: Karen Bitter, Anthony Pastelis; Commercial Composition Director: Barry Jablonski; Typography Sales Manager: John Chatterton; Production Supervisor: John Haystead; Staff: Stephen Bates, Joseph Carozza, Paul Carter, Catherine Coble, Patricia Dysart, Craig Federhen, Jeffrey Gantz, Martha Howland, Pamela Lindmark, Milo Miles, Helene Sarisoucy, Katherine Small, Lisa Deeley Smith, Rosaria Tarbi, Susan Thomas, Kay Williams, Mary Anne Williamson.

CIRCULATION—Administrative Assistant: Janet Thornley; Subscriptions: Tom Cain, Amy Sloane; Representatives: John Maher, Steve Widman; Driver: John Curran.

ACCOUNTING—Manager: Richard Gagnon; Assistant Manager: Jonathan C. Ezrin; Staff: Steve DaCosta, Betty Rock, Linda McCarthy, Lesley Wass-muth.

CREDIT—Manager: Martin Michelson; Assistant Managers: Jennifer Dice, Timothy G. Taylor; Assis-tants: Sharon Lewy, Earle Lavacchia.

OFFICE—Administrative Assistant: Sarah Nor-ton; Receptionists: Connie DeBellis, Marion Timilty; Maintenance: Ed Caulfield.

INFORMATION

Advertising: For display rates, call Carola Cadley. **Subscriptions:** Subscriptions are \$12/six months, \$21/one year, \$39/two years; \$2 more in Canada, \$4 more elsewhere. Second-class postage paid, Boston, Mass. Send name, address, and zip code with money order to:

Subscription Department
Boston Phoenix
100 Mass. Ave.
Boston 02115

Events: Events will be listed free of charge subject to revision by the editor. All copy must be received by the TUESDAY before publication date. Mail: Attention Listings.

Copyright: 1980 by Media Communications Corporation and The Boston Phoenix Inc. All rights reserved. Reproduction by any method whatsoever without permission is prohibited.

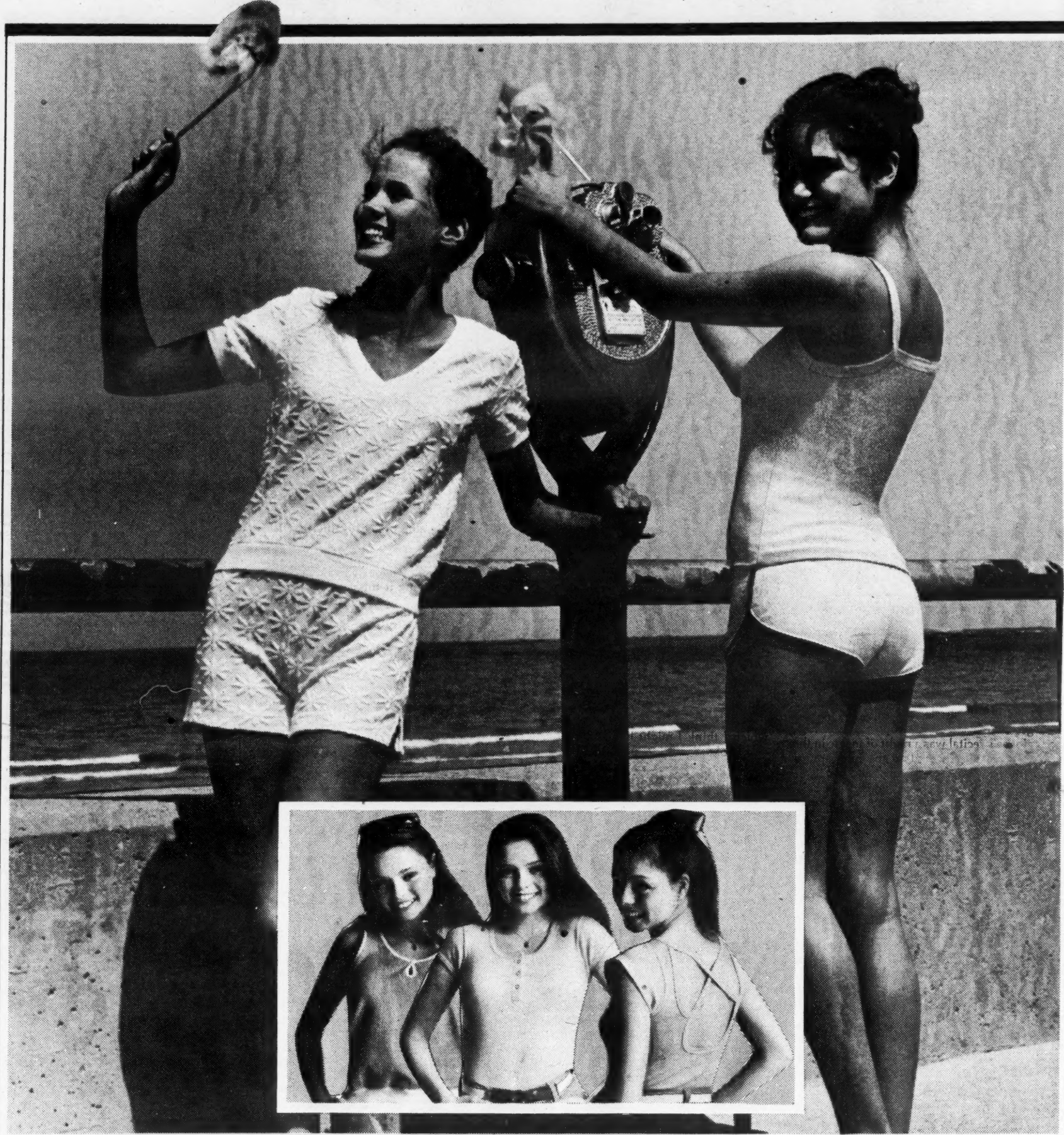
Next week

LIFESTYLE

- A report from Western Massachusetts
- Anita Diamant's new column, on women and other matters

JUNIORS

Save 20% to 50%
and a whole lot more—
Summer Tees and Terries!



Save 50% and more
Terry Activewear

2.99 to 8.99 Orig. 8.00 to 18.00

Irresistible terry components—a must for play wear, vacation wear, any-wear! Plus, choose from textured cotton knits and cotton/interlock blends at the same great price! All in soft summer pastels. Sizes S.M.L. Intermediate markdowns taken.

Save 35% to 40%
Summer Top Assortment

3.99 to 7.99 Orig. 7.00 to 13.00

How do you like your T's? Tank style, for activewear? $\frac{3}{4}$ sleeved, for chilly nights? Or basic scoop and crew necks? We've got them all, in your favorite pastel shades. Easy care cotton blends. Sizes S.M.L.

Save 20% to 50%
Short Assortment

3.99 to 7.99 Orig. 7.00 to 10.00

Get into the running for summer! Show off your legs in our super terries and twills, all color-coded to mix and match with our cool summer tops! Sizes S.M.L. Junior Moderate Separates, Junior Budget Sportswear, D-161, 1751. All stores.

New England has a store of its own.

jordan marsh

BAD BILLS

*Surveillance report:
It's prerogation time.
Do you know where your
special-interest legislation is?*

by Renee Loth

Every year around this time, the democracy in our legislative system starts to erode. With a little help from a handful of men in leadership positions, the ordinarily fair but clumsy committee procedure gets out of the process while bills are gavelled up or down in a frenzy of activity few can follow and fewer still can stop.

Maybe it isn't entirely the fault of our elected representatives. Put a stale cigar in a sleepy mouth and you're bound to get a mumbled yea or nay. And at four in the morning, with nobody watching, the temptations are great; an obscure bill is enacted, maybe a job is created, and maybe nobody will ever be the wiser.

This year, the sense of urgency is great. Bills were filed in record number, and the people we hired to consider them are eager to start campaigning for re-election in November. The pressure to prorogue (adjourn) is almost palpable. Legislators were very bold indeed when they resolved recently not to quit until the bills sponsored by the Special Commission Concerning State and County Buildings were addressed (which, given true Beacon Hill sentiment on these matters — very negative — suggests the legislature's susceptibility to the prevailing winds of press and public opinion).

But that brings us to another problem with this legislative session. So much attention has been paid to the goings-on in Room 437, where the corruption-commission members meet, that there's very little time or newsprint left for the less spectacular deals being made on the floors of the House and the Senate.

Our governor, Edward J. King, isn't following the commission hearings. Instead, he's using the unexpected freedom from scrutiny to further his own consolidation of power. Some of these plans have been revealed in the past weeks — the state takeovers of public transit and higher education are the best examples of King's appetite — but there are other proposals waiting furtively in committee for propitious moments, when they will be moved through the final few steps to becoming law.

POWER GRAB

A week ago, King filed legislation that would, in effect, give him something approaching direct authority over the siting of all non-nuclear "priority energy projects" built in the next 10 years. In fact, the bill would allow King to determine whether such power plants should be built at all.

It would accomplish this by replacing the present 10-member Energy Siting Facilities Council (a part-time, unpaid agency) with a full-time board of three members who would be chosen by King and whose salaries would be set by King. Under the King proposal, the new agency, a modern-day energy-mobilization board, would have the power to overturn decisions of state environmental agencies; it would, in effect, stand above the laws and regulations of the Commonwealth. Given King's fondness for the construction of almost anything and of power plants in particular, and given his bitter distaste for the environmental protections that frustrate his growth impulses, there is little reason to doubt that the new board will be his board, and that it will act accordingly.

King's power grab is being carried in the House by state Representatives Thomas Norton (D-Fall River), an energy cheerleader with an unbridled and indiscriminate enthusiasm for energy-development projects that's matched only by King's. Norton complains that only two of 44 development proposals have been approved by the

Siting Council in its six years of operation (for two liquefied-natural-gas-storage facilities in Everett), that the council has an anti-growth attitude, and that "the process in Massachusetts is very cumbersome for developing anything."

Members of the legislature's Joint Committee on Energy first received copies of the bill on the eve of the committee hearing. Not even the Senate chairman of the committee, Michael LoPresti of East Boston, knew about the bill before then, which may explain his absence (and that of several other committee members) from the 90-minute hearing the next day.

Testifying against the governor's proposal was Jeff Bernstein, staff researcher for the legislative Energy Development Caucus, a group of legislative proponents for what Norton calls "soft" energy development. Bernstein said the bill violates the First, Fifth, Ninth, and Fourteenth Amendments to the US Constitution, and "cannot be anything but an attempt to give the governor power over energy policy in Massachusetts long after his term is ended." Representative Richard Roche of Springfield, the lone legislative voice against the proposal in the energy committee, was even more blunt: "The governor has a bulldozer mentality. He thinks he's back at the Port Authority, where he bulldozed people out of their homes in East Boston. He's trying to do the same thing here." Roche said language in the bill requiring that appeals of council decisions be made within seven days and be subject to "expedited" judicial review, "runs contrary to democracy." One of the more excessive provisions in the bill allows the governor to overrule any state or local law, ordinance or regulation he determines to be "unreasonable" or that in any way presents an "impediment" to the project.

Besides adding to King's collection three new ten-year patronage terms, the governor's proposal is alarming because, in its rush to "fast-track" licensing for new energy projects, it also "streamlines" citizen-input and environmental-protection process. The bill gives special status to construction of new coal-fired power plants or conversion to coal of existing oil or gas plants, and drastically reduces the time the public or state agencies have to respond. The bill was given a favorable report from the Energy Committee on June 11, and sent on to the House — where, it can be assumed, King will do his level best to eliminate unreasonable impediments to its swift passage.

THE HIDDEN TAX

The next time your plumber overcharges you for fixing a leaky drainpipe, send the bill to Edward T. Hanley. The Secretary for Administration and Finance has filed legislation giving him the authority to set "any and all charges and fees paid to any agency, board, commission, or department of the Commonwealth." This covers a lot of ground, including the registration fees paid by all the state's nurses, hairdressers, optometrists, dentists, plumbers, and anyone else who's licensed for a particular profession. At present, it is the legislature — not a single executive official — that must approve any change in the fee structures for licenses in the Commonwealth.

It is important at this point to remember the \$90 million of special provision in the state budget for fiscal 1981 that included a cost-of-living increase for people on public assistance, funding for the Office for Children and a whole laundry list of other human services. At the time the budget was proposed, King pledged to "maxi-



Flint Born

mize revenue rather than raise taxes" in order to pay for these special provisions. Hanley's bill, which the King administration admits is "a priority" this year, is a large step toward that goal.

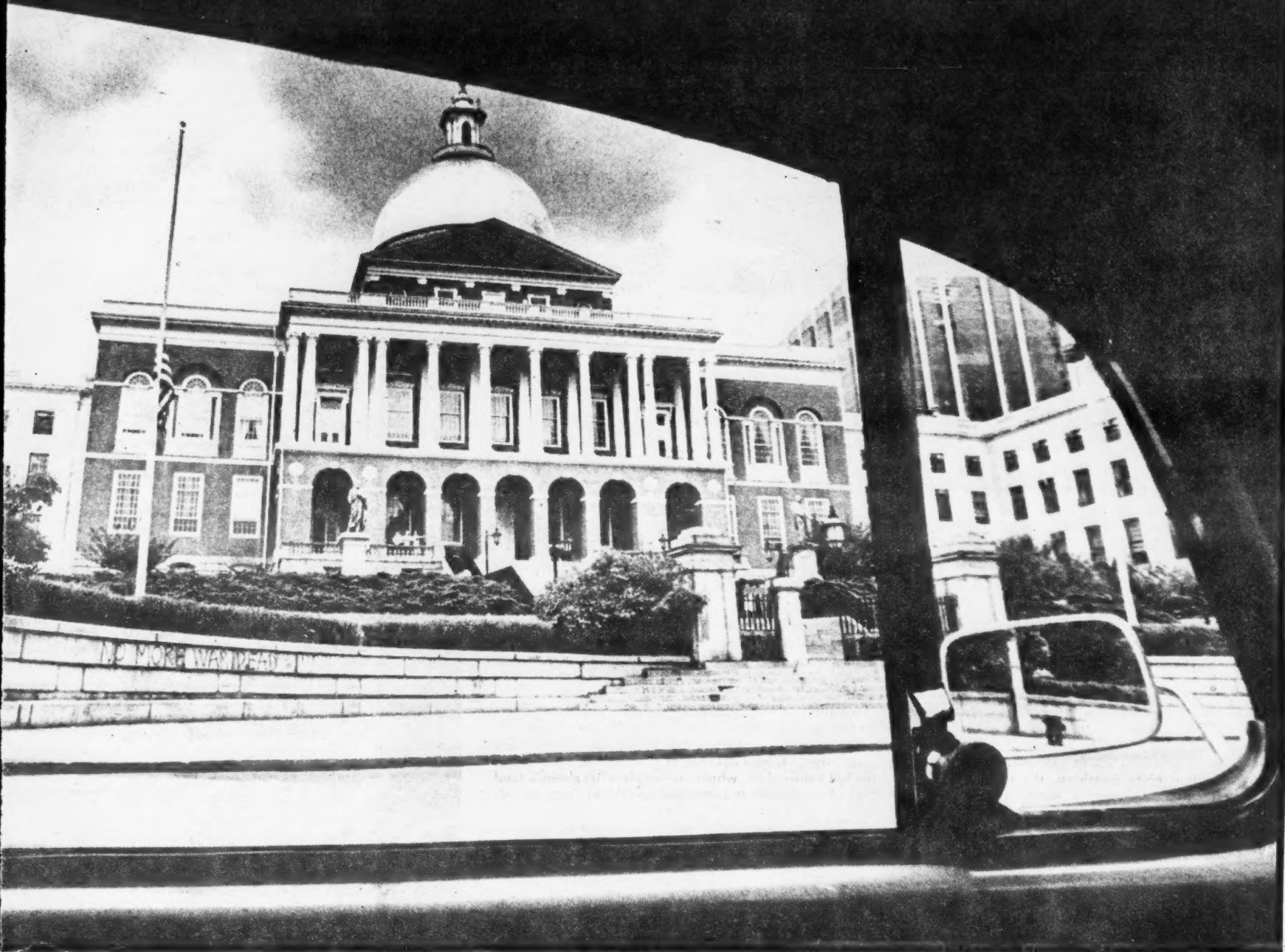
The problem with Hanley's bill is that it does enact a new tax, both for the thousands of professionals who must pay the new license fee and for the millions of consumers who will pay more for eyeglasses or new sinks as the cost of doing business in Massachusetts is passed on. Hanley's bill is a bit of budgetary subterfuge which never seems to get a full debate; it has already been passed in the House (after a dogged representative or two slapped an amendment on it giving the legislature seven days to respond to the new fees), and a motion to reconsider the House action has been postponed twice. The bill next goes to the Senate, where it is supported by Ways and Means Committee Chairman Chester Atkins of Concord.

ALCOHOL ABUSE

In March, Governor King appointed a 14-member special commission to review all laws dealing with alcohol production and marketing in the state. Thirteen of the 14 commissioners were representatives of the industry in one way or another; the fourteenth was a "consumer" representative. The work product of the commission was a legislative package including five separate changes that will make life easier for wholesale distributors and for restaurants, but will leave the consumer with a smaller selection of wines and spirits to choose from — at a higher price.

At the center of the commission's recommendation is a "primary source" law, which was vetoed by Governor Michael Dukakis in 1978. It would require all liquor stores and restaurants to buy from a single distributor of each brand, and prohibit retailers from going out of state to find a better price. The resulting oligopoly would almost certainly mean higher prices for consumers — though they, of course, are not yet prohibited from going out of state. New Hampshire's state stores love this setup.

Members of King's "independent" commission include Senator Joseph Walsh, who submitted the primary-source bill the last three times it was filed; Senator Jack Fitzpatrick, who owns a restaurant with a liquor license in Western Massachusetts; Robert Selby, who



owns the Kappy's chain of package stores; Abe Bashara of Lawrence, representing the Massachusetts Restaurant Association; and other representatives of the wholesale, retail, and malt-beverage industries. At the commission's first public hearing, on April 30, these industry moguls presented a curious sight as they asked the state to regulate them for their own good, dying to deny the philosophy of competition and free enterprise they no doubt revere in other settings.

Another provision of the legislative package was filed for the commission by Representative Robert Ambler of Weymouth (who was described in the latest edition of the industry newsletter, the *Massachusetts Beverage Journal*, as "one of the leading authorities on liquor law in the legislature"). Ambler's bill increases from three to six the number of chain retail stores allowed per individual or "family group." This section is said to be plenty pleasing to the Martignetti brothers, a "family group" that avidly supported the gubernatorial campaign of one Edward J. King.

The liquor bill is coyly titled "An act relative to improving the stability of the alcoholic-beverage industry." It would certainly make industry powers like the Martignettis even more stable than they are.

CONVERSION EXPERIENCE

Another piece of legislation with a charming name is King's bill to help electric companies finance conversion to coal, which is called "An act to encourage the conservation of oil by electric-generating facilities." The bill is another special message from the governor, with an emergency preamble attached to it that will allow it to go into law as soon as the governor signs it. The proposal has an interesting coalition of supporters, including liberals (like Lieutenant Governor Thomas P. O'Neill III) who think it will help stave off nuclear power, and citizen activists from Massachusetts Fair Share, who see it as a mechanism for enacting their own proposed reform of fuel-adjustment charges.

Opposition to the bill also comes from two camps: those who think it lacks sufficient environmental safeguards, but would support it with a few amendments, and those who disagree with the whole approach, which is to give electric companies the right to pass on the costs of coal conversion through a new entry on our electric bills, destined to be known as the "oil-conservation

adjustment," or OCA. Like the much-hated fuel-adjustment charge, the OCA would be beyond customers' control. And there is, after all, no incentive for electric companies to buy the most efficient conversion equipment if the costs can be passed on directly.

Massachusetts's mania for coal conversion (the Commonwealth now leads the nation in switching over) dismays any number of people, including US Senator Paul Tsongas, who was the lone dissenter in a 17-1 vote last Wednesday on a national proposal similar to the governor's bill. Tsongas has argued repeatedly that burning coal is a more serious threat to the environment than even nuclear fission (see *Phoenix*, May 27).

Representative Roche, meanwhile, offered three amendments to King's proposal in the House last week; each was overwhelmingly rejected. They would have forced companies to install the best available anti-pollution devices in their converted plants, required that they burn only low-sulfur coal, and prohibited "CWIP-type" OCA charges for work not yet completed.

Notwithstanding this setback, Roche and Senator Robert McCarthy (D-Bridgewater), who plans to lead the opposition when the bill arrives in the Senate this week, found themselves in a press conference last week, flanked by O'Neill and Marge Powers of Massachusetts Fair Share, who supported linking coal conversion with Fair Share's proposal to make electric companies more accountable to their customers for the costs of fuel they buy. This strategy sets up two possibilities: if McCarthy's amendments fare as badly in the Senate as his colleague's did in the House, Fair Share could find itself supporting an environmentally dangerous coal bill to get its fuel-adjustment bill passed; on the other hand, the Energy Development Caucus could wind up opposing Fair Share's pro-consumer bill in order to get the coal conversion killed. Energy Secretary Joseph Fitzpatrick has already advised King to veto the fuel-adjustment bill; the special message easily passed the House last week.

POLITBURO POLITICS

What do Barney Frank, Doris Bunte, and most of the members of the Newton Democratic City Committee have in common? They all endorsed someone other than their party's nominee for governor in 1978. Which means they could all be purged from seats they hold on ward, town, and state party committees under legisla-

tion filed by State Democratic Committee Chairman (and Senate Ways and Means Chairman) Chester Atkins. Which answers the question: what do Chet Atkins and Leonid Brezhnev have in common?

The bill is actually one of four proposals Atkins filed early in the year, after the state committee changed its charter at a Worcester convention last November. The charter now stipulates that a ward or town committee member may be ousted for "public support for, or financial contributions to, an opponent of a nominee of the Democratic Party," while a state committee member can be booted out merely for showing "public opposition" to a party nominee. Atkins's bill would allow parties to remove committee members "for such reasons as a party may adopt at a state convention," thus giving the force of law to the actions of such gatherings.

Ward, town, and state committee members are elected by the regular voting public every two years, but the Democratic Party now wants some clout with them between elections — namely, the power to dis-elect a dissenter by a two-thirds vote of the committee on which he or she sits. Maybe next year Chairman Atkins will propose exile in Gorky, or at least Braintree.

T, AS IN TROUBLE

There is one little section of the hotly debated MBTA-reorganization plan that actually deserves more attention than it's getting. On page 20 of the 27-page bill King sent over in May is a provision allowing the T to buy its electricity from "any electric company" instead of generating its own power, as it has for many years.

This section makes a few people suspicious, inasmuch as the MBTA would be a very big customer for any electric utility. Take, for example, New Hampshire's Public Service Company, which is in a little financial difficulty these days. There was a subsection of the reorganization bill designating the T itself a "utility," thus allowing it to invest in power projects not yet operating; we could have had a bankrupt transit system bailing out a bankrupt nuclear power plant. . . . That provision was amended out of King's bill by the Transportation Committee, which then gave the rest of the measure a favorable review last Wednesday. Another point worth mentioning is that one member of the special task force that drafted the legislation for King, Ken Guscott, is a direc-

Continued on page 18



Photos by Cynthia R. Benjamins

Pearl Cinamon and Rose Bloom: "This is the greatest place."

Public eye

Old friends: Aging well is the best defense

by Anita Diamant

Erica came back from New York exhausted and sad. "I had to institutionalize my mother," she said. At 75, Mrs. S was still going strong, working nine to five as a secretary for the company that had hired her over 25 years ago. But last fall, when her typing speed began to slow down, she was fired.

"She was completely disoriented after that," said her daughter. "She got up in the morning and started to bump into things. She couldn't get dressed, wouldn't eat. She started forgetting things. There was nothing else we could do." Erica tried the food at the nursing home where she took her mother. "It isn't bad," she said. "But it's so dreary there."

"Nursing homes," snorts Mimi Fisher. "Warehouses for the dead." Fisher is the director of the Pride Elderly Workshop, a 14-year-old "vocational facility" that gives people over 65 the chance to work in a controlled, safe, and therapeutic setting. Businesses like Polaroid, IBM, and Houghton Mifflin have sent packaging, salvaging, collating, mailing, and sewing jobs to the program, which is licensed by the US Department of Labor. Pride Workshop is believed to be the first of its kind in the US.

"This is the only country in the world where the elderly sit with nothing to do," says Fisher. "Everywhere else, they work." She delivered these remarks in a room where 35 people, aged 65 to 92, were snipping and stitching bra straps, assembling suspenders, and packing wood blocks into plastic bags. Two women were unpacking and stripping labels off a water-testing kit that less competent — and much younger — workers had assembled and labeled incorrectly.

For a modest paycheck, the senior citizens work three hours daily, with plenty of time for a coffee and exercise break, and endless kibitzing about children, grandchildren, great-grandchildren, politics, clothes, food, the weather, social plans, doctors' appointments. People find their way to the program through referrals from various Brookline social-services agencies, although there are participants from Boston.

At Pride Workshop, there's none of the glazed stares or the pointless wanderings that you see any day on any Coolidge



At work: no treacle and no charity

Corner street. Twenty-four percent of the population of Brookline is over 60 years old; that's eight percent higher than the rest of the Commonwealth. "I wish you could see the before and after," says Fisher. "One woman came in for her interview and she wouldn't look me in the face. She wouldn't talk to her social worker. She had been in an institution for many, many years, but after six weeks here, she became so much a part of this community that she went from an institution to a halfway house to her own home. Most 'senility,'" says Fisher, "is having no reason to get up and get dressed, because no one is going to see you all day anyhow."

"It's a family here," says 80-year-old Rose Bloom, one of Pride Workshop's leading socialites. "She's a party girl," says her good friend Pearl Cinamon. Rose and Pearl, who could give the Sunshine Boys a good run for the money, have snipped, assembled, wrapped, and packed together for almost 10 years now.

"This is the greatest place," says Rose. "We look forward to this. We make friends here. I'd be a shut-in if it wasn't for this."

Her friends laugh at the idea of Rose as a shut-in. The lady who has just brought over another bundle of beige bra straps says, "She's a go-go dancer, the kind they put in the golden cage, you know." Rose

admits, "Sometimes I go to a party. I'm always willing to go, but you know, the body isn't always able to."

Pearl and Rose often walk the short distance to the elderly-housing building on Park Street that now houses Pride Workshop's operation in its "community room." Every available chair is taken, and the tables are covered with work. For a long time, getting businesses to contract with elderly workers was a problem. Now there's enough work, but a lack of space and money to expand. The program has a long waiting list.

As we talk, Rose and Pearl don't stop working. "When someone misses work, we all worry about them," says Rose. "I don't like to miss. In the winter, in the really bad weather, we walk in the middle of the street, where it's clear. I walk with a cane, so we were the cane brigade. So this woman who works in a nursing home saw us and told us we had no business being out on a day like that. We paid no attention to her. It was a bad day, but she was young and she wanted to stay at home, and we old ladies were out!"

Workshop regulars, the majority of whom are women, come from subsidized housing, their own homes, and halfway houses. Some take public transportation, others use the bus service provided for the elderly, and some walk. Polly Sternberg, a 10-year veteran of the workshop, walks over a mile each way. "That's why I work," she says. "I love my walk." "Tell her how old you're going to be," says the woman who sits at a sewing machine near hers. "I'm going to be 88 in September." Her friend asks me, "Isn't she beautiful?"

A "youngster," a 65-year-old woman, pulls me over and says, "The elderly are the greatest. God love them all."

Fisher and the workshop supervisors, Gertrude Hammer and Amy Daniels, make sure their workers get to their doctors' appointments on time, help them with money matters, coordinate services with other agencies, counsel, and, most important, take a genuine interest in every workshop member. Their staff-clients adore them. "Darling" and "sweetheart" are the most common forms of address. The women are all "girls," "lovely girls."

The atmosphere isn't as treacly as it might sound. Fisher doesn't romanticize these people into saints or martyrs — and she sets the tone. She is altogether clear-eyed about the egotism, coldness, and pretension of some individuals in her program. "We have our tensions, our arguments." She restates the obvious, which has become obscured by our uncomfortable relationship with the elderly: "They're like everyone else, they're part of this society, and they know what's going on. And they're all different."

Dilo Friedland taught German and Latin at Brookline High School for 36 years. His Austrian accent persists, clipped and precise, even after 54 years in the US. "I was present at the last Kaiser parade in Breslau," he says.

Like the grandmother across the room, Friedland has proud stories to tell of his family — a son, also a schoolteacher, and a grandson who, in the family tradition, plans to attend a military academy. As he tells the story of his life, he crosses the elastic strips for a pair of suspenders and slips them through the center hooks. Every day, he carries his own card table down from his apartment upstairs. He no longer carries the cane he brought with him on his first visit to the workshop. And he's looking forward to a reunion, in Germany, with his sister and a brother who now lives in South America — they'll celebrate his 80th birthday together. "When I come back, I'll continue here. If they want me."

"Many of the people here are productive and very bright," says Fisher. "When people who have real problems come, the others mother and father them." The normalcy of the workshop's routine, its matter-of-factness, is the ballast its participants need to reassure them of their value, to keep them active, to get them out of their houses. "These people come from a work ethic," says Fisher. "There's no sense of charity here. They work, they get paid. Socialization is a by-product of the fact that they're committed to a job. If the government didn't spend so much money on papers and committees and places for people to do nothing, if they subsidized workshops in every community where there is a need, they could solve three-quarters of their elderly problems. There aren't only problems," she insists. "There are solutions."

Audio Mix & Match Sale.

Mix & Match your own complete audio system for only \$299.

Choose one from each group. Or take advantage of our special coupon offer shown below.

Receivers

PIONEER



SX 580 AM/FM STEREO RECEIVER
Thrusting 20 watts per channel RMS (FTC rating).

Turntables

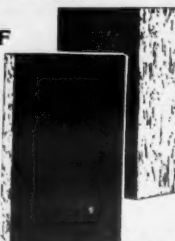
Garrard



GT12P BELT DRIVE AUTOMATIC CHANGER
Features 4-pole motor, multiple/single play, and includes base & dust cover.

Speakers

BOSE



Interaudio I BOOKSHELF SPEAKERS
Two-way loudspeakers with 6" woofer and 2" tweeter.

Cartridges

STANTON



STEREO ELLIPTICAL CARTRIDGE 500E

PHILIPS



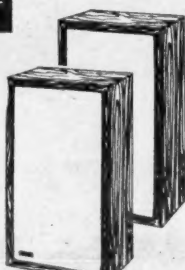
AH 7841 AM/FM STEREO RECEIVER
Delivering 20 watts per channel RMS (FTC rating).

AKAI



AP-B10C BELT DRIVE MANUAL TURNTABLE
Manual with cue mechanism. Includes base and dust cover.

ADVENT



Model 3 2-Way SPEAKER SYSTEM
With 6" woofer and direct radiator tweeter. Walnut grain finish.

SHURE



M44E STEREO ELLIPTICAL CARTRIDGE

Technics



SA-101 AM/FM STEREO RECEIVER
Delivering 18 watts per channel RMS (FTC rating).

PIONEER



PL 512 BELT DRIVE MANUAL TURNTABLE
With WOW & flutter 0.55% with cue mechanism. Includes base & dust cover.

BMI



2B 2-Way SPEAKER SYSTEM
With 8" woofer and ducted port.

audio-technica



AT10 Dual Magnet STEREO CONICAL CARTRIDGE


Nationwide over 12 million

BrandsMart cardholders can save like this everyday.



Create your own perfect audio system. At BrandsMart. But hurry, quantities may be limited on some items. Remember, bring your BrandsMart Card, MBTA Pass, or College I.D. to get in. (Offer expires Saturday, June 21.)

SUPER COUPON SPECIAL



How to get to BrandsMart:
BrandsMart Distribution Center, 127 Smith Place, Cambridge. Easily accessible by the Belmont Center bus out of Harvard Square. Tel. (617) 547-6900. Showroom Hours: Mon. 9AM-9PM • Tues. 9AM-6PM • Wed. 9AM-9PM • Thurs. 9AM-6PM • Fri. 9AM-9PM • Sat. 10AM-4PM

WITH COUPON ONLY

PORTABLE CASSETTE RECORDER

Panasonic

- AM/FM portable cassette recorder
- 4-way speaker system
- Built-in mics, tape counter
- Universal voltage, 7-stage LED meter

Regularly \$158 Offer Expires 6/21/80 **SAVE OVER \$20**

\$137 BrandsMart **\$137**

You've got a friend in the business.

BrandsMart

You've got a friend in the business.

Furniture • Jewelry • Kitchen Cabinets • Appliances • TVs • Audio • Video Recorders • Car Stereos • Car Buying

For substantial savings on new and used car purchases, call (617) 354-7790. Other convenient BrandsMart locations: Time/Life Building, Rockefeller Center, New York (212) 821-3311 • Middle Village, Queens, New York (212) 821-3311 • Farmingdale, New York (516) 694-8282 • North Kingstown, Rhode Island (401) 884-7200 • Meriden, Connecticut (203) 238-7900 • North Miami, Florida (305) 624-5400 • Kansas City, Missouri (816) 363-4499. BrandsMart also features appliances, TVs, audio and video systems that operate on overseas electrical currents. Sale price not available to dealers. We are not responsible for typographical errors. Merchandise available for sale may differ from location to location. Due to the special nature of some sales, delivery is additional. All ratings measured at continuous power input per channel, minimum RMS, at 8 ohms from 20 to 20,000 Hz with no more than 0.5% Total Harmonic Distortion.

Don't quote me...

Rerun: Channel 2's news blues

by Dave O'Brian

History Repeats: late last summer, somebody at Channel 2 suddenly discovered that the station's news department had gone and grossly overspent its budget. As our proud but humble Public Broadcasting System outlet began closing its books for the fiscal year, news director **Bob Ferrante** found himself facing the proverbial sea of red ink unless something drastic was done. The solution that satisfied nobody was to cancel the news altogether for the final two weeks of August, even as all involved shook their heads and vowed it would never happen again.

Well, it has happened again, more or less. That is, just as the staff of WGBH-TV's *Ten O'Clock News* seemed finally to have gotten the hang of the expanded and wildly ambitious hour-long nightly news effort that had been on the air, for better or worse, since January, the GBH powers-that-be decided to cut the thing back to its original half-hour while we were all pleasantly distracted by the auction. Again, the budget had been grossly overspent.

"I think our ambitions weren't funded as fully as we had hoped," said Ferrante, a man possessed of 20/20 hindsight. "Beyond that, I also overspent because of the pope's visit, the president's visit (to dedicate the Kennedy Library), and the primaries. Politics was a killer. CBS News had a \$4 million overrun as a result of the primary campaign."

CBS News, of course, can pull an extra four mil out of the petty-cash drawer. But when Ferrante and his Channel 2 public-affairs myrmidons leapt into their grandiose scheme not only to double the length of the existing news show but also to inaugurate a 15-minute nightly national-news show (so who asked 'em to compete with Walter and Company?), they did it on a mere half-million in added funding. It seems that that amount of

"cultural affairs" money was left over after the mercy-killing of an embarrassment called *The Chub*; and so, with something less than exhaustive preparation, Ferrante created the second section of his hit-or-miss late-night news show — to include soft, "lifestyle" features and boring conversations — and grabbed it. "It was a now-or-never thing," Ferrante says. "The money was available. We had to jump."

The initial result was predictable. The staff was confused; the show's limited resources were strained; the product was uneven at best, godawful at worst; and the critics justifiably said as much. Since then, however, the program had improved dramatically. The deadly conversations were done away with in favor of some surprisingly classy material from the Canadian Broadcasting Corporation, and the early sloppiness and miscues (which should have been avoided altogether, given some pre-broadcast planning) were ironed out in time. Most important, the show's competent staff eventually began capitalizing on the unusual opportunities afforded by an hour-long, commercial-free program that could actually accommodate a story lasting as long as 10 minutes (rather than two) and allow for days (as opposed to hours) of video-tape editing.

Some of **Ellen Pfeiffer's** behind-the-scenes cultural reports were illuminating. **Charles Bennett's** full-out profile of an idiosyncratic Cambridge cellist named **Yo Yo Ma** (no joke), shot by cameraman **Bill Charett**, grew into more of a mini-documentary than a news feature. And when **Howard Husock** filled the program's living section one evening with a report on pubescent pugilists in South Boston, the image of stuffy elitism that had plagued the show's second half-hour was dashed. Or should have been. "For a long time," complained one



Jerry Berndt

Bob Ferrante: 20/20 hindsight

Channel 2 reporter, "the second half-hour had an identity problem, both inside and outside the station. It's sad that finances had to kill it just at the time when a lot of experimenting was going on."

Sad but true. Certainly, all the unexpected news events described by Ferrante more than helped deplete the funds available. Additionally, however, staffers have been grouching about the never-ceasing junkets all over the world that honchos like Ferrante and *Ten O'Clock*

News managing editor **Ed Baumeister** had been enjoying. (At one point, Baumeister actually jetted off to Cairo in an attempt to arrange an interview with **Anwar Sadat** — a questionable journey at best, given that the commercial networks are able to sit down and chat with Anwar at a moment's notice. And they mostly don't bother.) But station insiders report that there may be an even more critical cause for the financial crises into which the program is constantly blundering. Fer-

Continued on page 22

D O N L A W P R E S E N T S



Sat. July 19 Cape Cod Coliseum 7:30 pm
 \$9.50 in advance \$10.50 day of show

Tickets available at **Box Office, Ticketron, Elsie's Ticket Agency**, Kenmore Sq. & Harvard Sq., **Out of Town Ticket Agency**, Harvard Square. 492-1900, **Concert Charge** (all charge cards accepted) 426-8181, **Village Food Store Ticket Centers**, Acton (263-2345, Clinton (365-9872).

D O N L A W P R E S E N T S



Steve Howe, Geoff Downes, Alan White, Chris Squire, Trevor Horne

Sept. 9, 1980

7:30 pm

\$9.50, \$8.50

Boston Garden

Tickets available at **Box Office**, **Ticketron**, **Eisle's Ticket Agency**, Kenmore Sq. & Harvard Sq., **Out of Town Ticket Agency**,
Harvard Square, 492-1900, **Concert Charge** (all charge cards accepted) 426-8181, **Village Food Store Ticket Centers**,
Acton (263-2345, Clinton (365-9872).

Breaking old ground

The question of police brutality never goes away

by John Hubner

A modern version of the medieval morality play is the public forum on police brutality. The police send representatives who claim that the police are good-hearted citizens doing their best to keep order. Outraged citizens charge that policemen are evil brutes who enjoy inflicting pain. Last Wednesday in the Blackstone Community School, a school in a predominately black and Hispanic neighborhood in the South End, the Boston Media Council Inc. sponsored one more staging of the play. All the players were there: Denise Carty-Bennia, a law professor at Northeastern, played the moderator; Ralph Agee, a community anti-crime director at the Roxbury Multi-Service Center, was the dedicated social worker who felt more than he could express; Tim O'Connell, a criminal lawyer from Charlestown, was the white man who tells the black folks what white folks think about the police. O'Connell didn't have much to say.

Then there was John Wells, the man in the middle. Wells, a 13-year veteran of the Boston Police Department, is president of the Massachusetts Afro-American Police. When a kid in the audience asked why any black man in this society would want to be a police officer, we got a taste of what Wells has been up against all these years.

The actors with the lead roles, though, were Charles Johnson, Northeast director of the National Council of Black Lawyers, and Gerri Hines, a black attorney. Hines's role was to link police brutality with racism; Johnson matched



McGee and Johnson: disbelief and eloquence

anger and eloquence.

Oh, and the villain of the piece was Frank McGee, counsel to the Boston Police Patrolmen's Association. McGee got knocked around pretty well, but then that's part of his job. He gets paid a hefty retainer (supposedly around \$100,000 a year) to represent policemen at trials and to get clobbered at public meetings.

That's the trouble with the modern

morality play. It's too easy to forget, too much a regular part of everybody's life. Nobody really pays much attention; nobody learns anything. And nothing changes.

The forum was called because black and brown people are angry. They were angry in the '60s, when those of us who had learned in white, middle-

class grade schools that the policeman is our friend also learned that the police function as an army of occupation in the ghetto. They are angry now, after the riots in Miami, which Johnson called a "justifiable response." In Houston, a Mexican-American was beaten to death by police officers. In Boston, there is the Bellanna Borde case.

Last December, Borde was arrested for trespassing in a building at 300 Massachusetts Avenue, and for assaulting police officer Thomas Kineavy. Borde said later that Kineavy knocked her down, and had his knees on her chest when he handcuffed her. Later, Borde claimed that Kineavy Maced her when she was in a Station 4 lock-up.

In February, Borde was acquitted of all charges. She then filed charges against Kineavy. At a probable-cause hearing on February 20, Borde's complaints were dismissed. She has since filed five new charges; the new case against Kineavy began in Suffolk Superior Court last Thursday, the day after the Blackstone School forum.

Attorney Hines opened the attack on the police in general and Frank McGee in particular. She argued that police brutality is a manifestation of a racist, repressive society that permits its police to beat up people of color. "We can't say that a few rotten apples are responsible for what happens out there in the streets of Boston," she said. "John Wells is a decent human being. There are lots of John Wellses out there. But for every one of him, there are 10 other guys out there who exercise the license the police enjoy to brutalize, maim, and kill black and brown people. People of color in this country have a problem with police brutality that amounts to a domestic human-rights crisis."

Johnson charged that the BPD's In-

Continued on page 24

D O N L A W P R E S E N T S

THE Allman Brothers BAND Henry Paul Band

Sat. July 12
Cape Cod Coliseum
7:30 pm
\$9.50 in advance,
\$10.50 day of show

Tickets available at Box Office, Ticketron, Elsie's Ticket Agency, Menmore Sq. & Harvard Sq., Out of Town Ticket Agency, Harvard Square, 492-1900, Concert Charge (all charge cards accepted) 426-8181, Village Food Store Ticket Centers, Acton (263-2345, Clinton (365-9872).

Talking politics

Blocked grants: The CDBG showdown

by Tom Sheehan

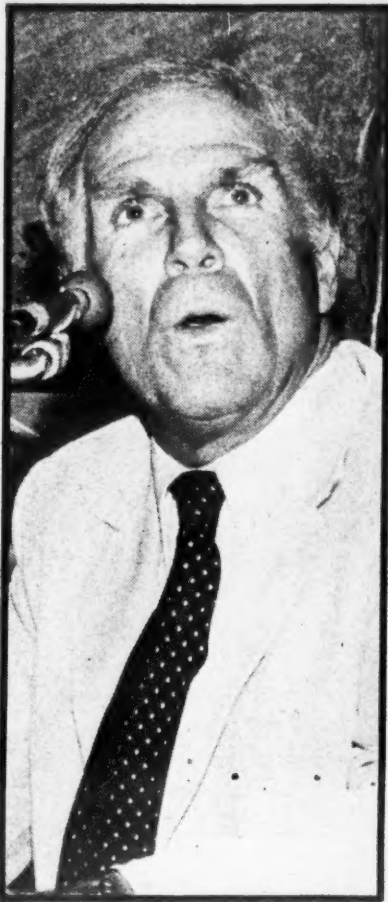
Stranger things have undoubtedly occurred at City Hall, but in interpreting political events there last week, baseball fans were at a decided advantage. They, in a sense, had seen it all before: in the recently threatened and narrowly averted ballplayers' strike, they found themselves locked in a cycle of inflated rhetoric, continual reports of irresolvable conflict, and uniformly dire predictions of what would result. And then — shazam! — with a suddenness that rendered all previous statements instantly inoperative came the magical 11th-hour settlement.

Which seemed to be precisely the script last week at City Hall, with Mayor Kevin White and members of the Boston City Council subbing for the players and owners, and with the impending disaster not a players' strike, but the loss of some \$26.1 million in federal revenue-sharing funds. The crisis came complete with an imminent deadline — Sunday, June 15 — by which the city had to apply officially for its federal money or lose it all. As of last Wednesday, when the city council rejected the mayor's proposal on how to spend the money, the situation seemed dire indeed: one council member said that if the money were to be lost, then so be it, and the mayor, attending a conference on the West Coast, made long-distance assertions that he wouldn't back down. Behind the scenes, though, serious negotiations between the council and the mayoral forces were under way, and it was fully expected that a compromise would be worked out at the last minute, or that the last minute would be pushed back a bit through an extension from the feds. (On Friday, the city announced it was seeking a two-week extension on the deadline.)

That White and the council were bickering once more over how to spend federal cash was hardly news: such give-and-take sessions have been annual events in this town since Richard Nixon's notion of giving cities lump-sum payments, so-called Community Development Block Grants, became a program, six years ago. (The program is abbreviated to CDBG, which the new-wave fans among you should not confuse with a similarly named New York nightclub.) In years past, the council members have limited themselves to lopping off a proposal here, tacking one on there. In their session last Wednesday, however, they rejected the mayor's entire proposal outright.

And, it seemed to them, with good reason. For this year, White's proposal represented a radical departure from all those that preceded it. For one thing, the mayor eliminated all money for tenants in public housing and all money for social-service agencies; instead, he proposed large expenditures for fixing up neighborhood shopping districts, encouraging industrial development in town, and weatherizing a portion of the city's housing stock. "The new decade," he said in announcing his proposal, on May 1, "poses great challenges for our city and its people. Spiraling inflation, a national economic downturn, rising costs of energy, and continued pressures on the city's resources . . . demand new priorities that address neighborhood concerns while moving the city in new and innovative directions." In his best public-relations-man style, White suggested that the old name appended to the CDBG program — "Neighborhood Revitalization" — be replaced with a new one — "Neighborhood Development" — because, of course, the neighborhoods have been revitalized under his leadership, and the city as a whole made vibrant again.

All of which fit very neatly with his the-city-is-alive-again message in last fall's re-election campaign, as well as the employment and energy initiatives he announced during his January inauguration. It was, too, a plan that emphasized concrete physical development, bricks-and-mortar stuff, precisely the sort of thing likely to appeal to White, who has become increasingly proud of his record



Peggy McMahon

The mayor has made his responsibilities clear.

as a builder of buildings. (His pride is understandable, and reflects what Fenway activist David Scondras describes as "the popular notion that something you can touch with your hands is more concrete." Said Scondras: "We have this misapprehension that capital improvements are hard and social services are soft.")

The principal architect of the mayor's plan is John Weis, the city's director of neighborhood services, a bearded young planner who would certainly be aware of the mayor's current preference for the concrete. Some of Weis's critics suggest that, consciously or otherwise, he may have allowed his becoming a new homeowner in Dorchester's increasingly gentrified Ashmont Hill neighborhood to influence his proposal. "It's almost as if Weis targeted his two neighborhood shopping centers, one at Fields Corner and the other at Codman Square," said Michael Kane of Massachusetts Community Action, one of 40 community groups and social-service agencies that have joined in a coalition to fight Weis's plan. Echoed a knowledgeable political observer who knows Weis personally: "John lives on Ashmont Hill, and he walks down to Codman Square and says, 'Damn, the houses are getting fixed up but the shopping area is lousy.'" Codman Square, at least, is a shopping district badly in need of a face-lift, as are most included in the mayor's proposal; however, some that are scheduled to receive new lights and sidewalks — Centre Street in Jamaica Plain, for instance, and Dorchester's Lower Mills, and even Roslindale Square — seem hardly down and out. No matter, though, laughs one city planner who works for Weis. "We're going to Quincy Market the neighborhoods," he joked. "We're going to butcher-block Rosy Square. And we're doing it not because we want to get our kind of people in there, but because we want the place to look better."

On the last point, though, some members of the anti-plan coalition have not been so generous in their evaluations, and have in fact suggested that, contrary to the original intent of the CDBG program, the city's plan is geared more to the needs of middle-class homeowners than to those of low- and moderate-income people. The mayor himself just about admitted as much in remarks he made to a *Globe* reporter the day he announced his plan. "My first responsibility is to the people who live in the city," he said, referring to homeowners. "The second responsibility is to people who live in the city in private developments or private-landlord relationships. Third, obviously, is to tourists and those who visit the city — but in that order."

Continued on page 14

D O N L A W P R E S E N T S



peter gabriel

July 8
8:00 pm
Orpheum Theater
\$8.75, \$7.75
104 FM WBCN



DEVO

July 17
7:30 pm
Orpheum Theater \$8.75, \$7.75
104 FM WBCN



VAN HALEN
SOLD OUT!

Fri. July 25
Boston Garden
7:30 pm
\$10.00, \$9.00

Orpheum box office is now a Ticketron outlet selling tickets for all events.

Tickets available at **Box Office, Ticketron, Elsie's Ticket Agency**, Kenmore Sq. & Harvard Sq., **Out of Town Ticket Agency**, Harvard Square, 492-1900, **Concert Charge** (all charge cards accepted) 426-8181, **Village Food Store Ticket Centers**, Acton (263-2345, Clinton (365-9872).

The Paradise

967 Commonwealth Ave. Boston

SUZANNE FELLINI

The Rings
Tonight,
Sat., June 14
8:30 pm
\$4.50 in adv.,
\$5.50 day of show



THE COUNT'S ROCK & ROLL SPECTACULAR VII

featuring:
Ground Zero, Peter Dayton Band
Love & Flame, The Needs
Sun. June 15 8:30 pm \$3.50

STEALING

June 18 8:30 pm \$3.50



BILL BRUFORD

Balloon
Sat. June 21 8:30 & 11
\$5.50 in adv., \$6.50 day of show

LAQUIDARA

Strika
Sun. June 22 8:30 pm
\$3.50

THE UNDERTONES



LEAGUE OF GENTLEMEN

featuring: Barry Andrews,
Robert Fripp, Sara Lee,
Johnny Too-Bad

La Peste
June 25 & 26 8:30 & 11 pm
\$6.50 in advance,
\$7.50 day of show

RONIN

featuring: Dan Dugmore,
Rick Marotta, Stanley Sheldon,
Waddy Wachtel
Fri. June 27 8:30 pm
\$3.50 in adv., \$4.50 day of show

HUMAN SEXUAL RESPONSE

Mission of Burma
Sat. June 28 8:30 pm
\$4.50 in adv., \$5.50 day of show

THE BRAINS

Single Bullet Theory
Sun. June 29 8:30 pm \$3.50

FOLK FESTIVAL

Featuring: Ramblin' Jack Elliot,
Mimi Fariña, Tom Paxton,
Josh White
July 1 8:30 pm
\$6.50

TOWNES VAN ZANDT

Reeve Little
July 2 8:30 pm \$3.50



LEON REDBONE

July 3
8:30 pm
\$4.50 in adv.,
\$5.50 day of show

STOMPERS

July 10 8:30 pm \$3.50

COMING

Jan & Dean July 16
Flora Purim & Alrto July 18

The Box office opens daily from noon to 6 P.M. Tickets also available at Ticketron Out-of-Town, Gracia Ticket Agency in Worcester, Open Door in Brockton, Ticket Center in Acton and Concord and Elsie's Ticket Agency in Kenmore Sq. and Harvard Sq. Positive photo ID required. Phone 254-2052.

ALAN HAYMON PRESENTS
AN EVENING WITH

CHARLES AZNAVOUR

Friday, July 11 7:00 PM
Berklee Performance Center

Tickets on sale now at Berklee Box Office, Strawberries, Out-Of-Town, and Concertcharge (426-8181)

Boston's Best Prices!

Canon AE-1 \$253.99

State Street Camera
195 State Street
367-1893

DON LAW PRESENTS

heart

IAN HUNTER BAND
Featuring Mick Ronson



Sat., June 21
7:30 pm
Cape Cod Coliseum,
S. Yarmouth, Mass.
\$8.50 in adv.,
\$9.50 day of show

Tickets available at Box Office, Ticketron, Elsie's Ticket Agency, Kenmore Sq. & Harvard Sq., Out of Town Ticket Agency, Harvard Sq. & Strawberries, Store 24 (BU & 281 Huntington Ave.) Concert Charge (all charge cards accepted) 426-8181

DON LAW PRESENTS

IN CONCERT JACKSON BROWNE

July 24 7:30
Boston Garden
\$10.50 \$9.50

Tickets available at Box Office, Ticketron, Elsie's Ticket Agency, Kenmore Sq. & Harvard Sq., Out of Town Ticket Agency, Harvard Square, 492-1900. Concert Charge (all charge cards accepted) 426-8181. Village Food Store Ticket Centers, Acton (263-2345), Clinton (365-9872).



Grants

Continued from page 13

Included among those living in "private developments," at least in the mayor's mind, are the 54,000 occupants of the city's 63 public-housing projects, who, under his proposal, would have been cut off from CDBG money. White took this position even though the projects represent the greatest concentration in town of the supposed targets of CDBG funding — the poor and near-poor — and even though the Boston Housing Authority, which these days is attempting to recover from years of official neglect, has always received about 10 percent of the CDBG money. "You know what this is?" asked one city planner. "This is triage, the wartime policy of letting the worst wounded go while you tend to others. You let the Boston Housing Authority go. You let the Boston Housing Authority fall flat on its face. Who cares?" Certainly not White and his chief housing adviser, Andrew Olins, who have never much cared for the Authority and who have attempted to reduce its funds in the past. Now, with no election in sight (not that public-housing tenants vote much) and with the Authority's mayorally controlled board of directors replaced by a court-appointed receiver, they've made their long-desired move to sever ties.

But if those obviously poverty-stricken would have gotten cut off by White's proposal, those better off would have been cut in. For example, the weatherization program (which would be perfectly admirable if run properly) would have been limited to owner-occupied dwellings. "All their housing programs are geared toward moderate-income homeowners," said Kane of Massachusetts Community Action. "In the first place, you write off such a large part of the housing stock that way: 54 percent of the city's households aren't eligible for the programs because they're in buildings that are absentee-owned. Sixty-nine percent of all tenants are ineligible because they don't live in owner-occupied buildings. But secondly, of those that are eligible, there's a catch: there's no prohibition against rent increases as a result of the weatherization."

Kane says there's still another element in the mayor's proposal that would have hurt the poor: many of the neighborhoods it had targeted for physical improvements are adjacent to ones scheduled for major development projects in the near future, such as the Southwest Corridor and the area around the Fort Point Channel project, in Southie. Said a report prepared by Kane's group: "Experience from similar large-scale developments, such as the Prudential Center, shows that major investment creates 'spin-off' speculative pressures on nearby residential areas leading to massive displacement over the long term." What, Kane wonders, is the city doing trying to spiffy up such areas, if anything making them more attractive to newcomers, while at the same time utterly ignoring in its CDBG plan the city's already serious displacement problem? Last year, this problem caused the feds to inform White: "We expect a comprehensive displacement strategy will be part of the city's (next) application."

To many of those who packed the city-council galleries last week (and who attended, some 3000 strong, neighborhood hearings conducted by the council over the last month or so), the mayor's plan represented a far more immediate threat: notably, it would have meant the loss of some 230 day-care slots and \$1.3 million in matching federal and state grants for human-service programs, the elimination of programs at most neighborhood health centers and

community schools, and cuts in services for youth and the elderly. On several occasions, Weis has claimed that the agencies would find alternative sources of funding for such programs, such as the United Way, if they'd only go out and look for 'em. When we suggested to him during a brief interview last week that a tightening economy meant a tightening cash flow for many such foundations, he agreed and said: "I think if you look at the United Way over the past 10 years, there's been a gradual shift away from Boston funding to suburban funding." Didn't this indicate, we wondered, that it would be difficult for Boston-based agencies to approach the fund at this point? Said Weis: "The policy can change."

If his remark betrayed some justifiable annoyance toward the charity, it was hardly the only such feeling behind the city's current stance: city officials are clearly annoyed that Boston human-service agencies are so dependent upon them for funding, and White feels that both the state and federal governments have walked away from the city's housing projects. Does one desertion, though, justify another? And if, as some suggest, the city is merely trying to spark the social-service agencies into a more active search for other funding, wasn't this a harsh and callous way to do so?

Those who expected to find another of White's trademarks in the proposal — to find a pattern of rewards and punishments based on each neighborhood's support for the mayor at the polls last fall — will be disappointed, however. There is nothing of the sort. In fact, many neighborhoods that have always been highly supportive of White, like East Boston and Allston-Brighton, are virtually excluded from the plan. Of course, this may have something to do with White's not having to face voters in these neighborhoods again for some time, if ever again. "During the past several years," said one knowledgeable city official, "they wanted to satisfy all the neighborhoods and local groups with CDBG money. This year, though, the only debt he feels he owes is to the people who worked the polls for him." Many of these workers are currently working at jobs in the Housing Improvement Program and the Youth Activities Commission, two offices that will likely be eliminated soon; new slots must be found for them. For such loyalists, White's CDBG proposal represented an unequaled bonanza: some \$10.8 million of the \$26.1 million allotment, or nearly 42 percent of it, would have gone toward administrative costs and the salaries for about 400 workers. Indeed, according to a report by the city-council committee that studied the plan, the allotments for administrative costs were so ludicrously high that one CDBG-funded proposal, a home-steading program, would have cost the city "\$507,044 to give \$638,000 in grants to 50 property owners over the course of a year."

Given this sort of political abuse, and the political pressure the disenfranchised agencies placed on the council, was it any wonder then that a city-council committee headed by Ray Flynn, a White antagonist who wouldn't mind being mayor himself, chose to confront White head-on last week by vetoing his plan as the deadline approached? Was it any wonder that White indicated his intention to submit a new plan, or that he sought more time from the federal government to do so? And was it any wonder that to the population at large, the entire process was about as appetizing as the latest labor news on the sports page?

"A RACE AGAINST ILEITIS AND COLITIS"

WIN
A \$10,000⁰⁰ STANDARD BRED
HARNESS HORSE
PLACE
Foxboro Raceway, Route 1, Foxboro, Mass.
THURSDAY EVENING, JUNE 19th, 1980
SHOW

For the benefit of our research and educational programs to find causes and cures for these devastating diseases.

Your purchase of a ticket for \$100⁰⁰ entitles you to the following:

Free parking and admission for two persons to the Foxboro Raceway on the night of the drawing, June 19th.

Free cocktails and hors d'oeuvres in the Latin Quarter Room with a magnificent view of the track from 7 to 8:30 P.M.

Two Seasons Passes to Foxboro Raceway.

All contributions fully tax deductible.

Help win the race against Ileitis and Colitis by purchasing a ticket and selling a ticket.

For more information call 734-3900

TAPPIN' AT THE MET

Sun., June 15
TAM
Brookline



Tues., June 17
DOYLES
Jamaica Plain

STONES FREAKS UNITE
IF YOU ALWAYS WANTED
TO SEE THE STONES, CATCH

THE BLUSHING BRIDES

A Tribute to the STONES

June 21

ADV. TIX 4⁰⁰

at **MR. C'S ROCK
PALACE**

111 Thorndike St., Lowell, MA 459-3097

AUGUST ACRES MUSIC FESTIVAL

INDEPENDENCE DAY

ARLO GUTHRIE WITH SHENANDOAH

ELVIN BISHOP JONATHAN EDWARDS

LEON REDBONE

EARL SCRUGGS REVUE

MARY TRAVERS

(OF PETER PAUL & MARY)

SAT. JULY 5

RAIN OR SHINE

2 PM — ?

AUGUST ACRES FARM
WEST UNITY N. H.

(Just Follow
the "Fest Signs"
From Claremont N.H.)

Tickets: \$12.50 Advance

\$15.00 Day of Show

TICKETS AVAILABLE AT TICKETRON ELSIE'S TICKET OUTLETS (BOSTON & CAMBRIDGE) OUT-OF-TOWN TICKETS IN HARVARD SQ. ALL STRAWBERRIES RECORD STORES JONATHAN SWIFTS IN HARVARD SQ. VILLAGE FOOD STORES (CLINTON & ACTON) STORE 24 IN BOSTON OLYMPIC RECORDS (NASHUA & MANCHESTER N.H.) OR BY CALLING CONCERT CHARGE 617-426-8181 (ALL MAJOR CREDIT CARDS ACCEPTED). TICKETS ARE ALSO AVAILABLE BY MAILING A MONEY ORDER OR CERTIFIED CHECK ONLY WITH A SELF-ADDRESSED/STAMPED ENVELOPE TO AUGUST ACRES FEST 5 BOYLSTON ST. SUITE 203 CAMBRIDGE MASS 02138 PLEASE ENCLOSE \$1.00 PER ORDER FOR HANDLING.

- POSITIVELY NO FRIDAY ADMISSIONS
- CAMPING PERMITTED SAT. NIGHT ONLY
- GATES WILL OPEN 8 AM JULY 5
- NO GLASS CONTAINERS
- NO PETS

GET YOUR TICKETS EARLY! LAST YEAR'S SHOW WAS A SELL OUT

Maison C

invites you t



In photos cast members visit the fabulous garden salon of Maison de Felix. Above is Maison de Felix proprietor Felix Erté, who will soon travel to France to study make up under the famous Jean Pierre Fleurlmon.



PHOTOGRAPHS: STU ROSNER

Maison de Félix

to see

PAUL PORTNER'S

shear madness

A Spine-Tickling
Murder Mystery

DIRECTED BY BRUCE JORDAN

Now playing at the Charles Playhouse, Stage II
Warrenton St. Boston. Box office (617) 462-5225;
Boston Ticket Charge, 542-3200

FREE!

Simply stop by
our salon and
receive a free ticket
to see this great play.



Maison de Felix takes
you one step further
OUTDOORS!!
For a haircut & makeup
with Felix Erté, stop by
or call 227-0534, or call
anyone on the staff
you already know!

Maison de Félix

139 Charles St.
Boston, Ma.
227-0534

Bills

Continued from page 7

tor of Boston Edison, which could benefit substantially under this plan.)

Quite aside from the power provisions in the T bill, other better-publicized sections are causing a lot of concern. Chief among these is the proposed new financing structure under which local communities would pick up the cost of their own transit systems. This could be a strong disincentive for local communities to improve their tracks and trains; in poorer communities, where it is needed most, public transit might well decay.

APPEARANCES ARE DECEIVING

Secretary of Communities and Development Byron Matthews has put together a condominium-conversion bill that on its face appears to protect tenants from losing their homes. The problem is, Matthews's bill is weaker than already existing laws in several towns and cities, and would, if passed, supersede those laws, making it almost impossible for a community to adopt any new laws that go beyond the state statute (see the cover story in Lifestyle this week).

Now, there are indications that Speaker of the House Thomas McGee is willing to let the bill die in the Ways and Means Committee, where it now sits. But Boston City Councilor Ray Flynn, a leader in tenant-protection legislation, isn't so sure. "I don't hear them hollering in opposition," he said of the real-estate interests, "and that makes me nervous." Flynn thinks the condo-developers are "accepting the inevitability" of some legislative safeguard for tenants, and are opting for the bill with the fewest teeth in it. And this proposal, according to Flynn, is mostly gums.

TOTEM TABOO

Governor King has pronounced *ad nauseam* his belief that drug abuse is at the heart of many social problems, and to slow the traffic in drugs, especially among the young, he has filed yet another special message, this one to out-



Where's the power coming from?
Jerry Berndt

law drug paraphernalia. Patterned after a similar law in Florida, this bill sets up a minimum \$2000 fine or one year in prison for selling, displaying for sale, delivering, or distributing (even for free) any drug-related object. Advertising such products also would be illegal.

This is another of those King-administration initiatives that uses a harpoon to halt a minnow. There are no provisions in the bill exempting cigarette papers, corn cob pipes, or those little plastic coffee spoons. In fact, the bill specifically outlaws any equipment or device which "an average person could reasonably conclude" is intended to conceal any drug or controlled substance. Considering the standards of reason around the King administration these days, this bill could be read as outlawing underwear.

What would that do to the moral fabric of our society?

POPULATION EXPLOSION

When King submitted the paraphernalia bill, he said he was "prepared to address a population increase in the prisons" if his get-tough laws don't really deter drug abuse among young people. In fact, his administration seems very gung-ho about putting people in jail, and about keeping them there once they're in.

So is Representative Peter Flynn of Bridgewater, who wants to be sheriff of Plymouth County. He's filed a bill to eliminate the prison-furlough program for first-degree lifers. Last week, Flynn (who chairs the Public Safety Committee

as well as a special furlough-study panel) sent out a release applauding Corrections Commissioner William Hogan for doing temporarily what his bill would do permanently in reaction to the decision of Rocco A. Balliro not to return to Bridgewater prison after his furlough expired (you may recall the *Globe* headline: "Killer convict Balliro skips on furlough").

The escape, plus this week's opening of the trial of Bradford Prendergast, accused of killing his estranged girlfriend while he was on furlough last Christmas, may be enough to spring Flynn's bill from the Senate Ways and Means Committee, where it has been hibernating since March. The same bill made it to the governor's desk in 1978, but was killed by a Dukakis veto. Edward J. King is not suspected of harboring a similar intention.

ACT YOUR AGE

All right, we've voted against consumers, cigarette smokers, prisoners — how about minors? They don't even vote back. On June 5, the governor stuck an emblematic red rose in his lapel and signed a bill that would forbid minors to obtain abortions without the consent of their parents. If a young girl were pregnant but her parents wanted to teach her a lesson by denying her the right to an abortion, her only recourse would be the Massachusetts Supreme Judicial Court. King calls this "legislation that will bring our families closer together."

The court's role in this process is to determine whether the pregnant minor is "mature" enough to make her own decision about whether to have an abortion. If she is *not* deemed mature enough to make up her own mind on that issue, she is *de jure*, mature enough to mother a child.

It is fine that the Special Commission is looking into malfeasance in Massachusetts between 1968 and 1978. It's too bad the rest of us are distracted from keeping an eye on the misfeasance and nonfeasance currently rife in a legislature lurching toward the end of another work year.

We can only wish them Godspeed. ●

For the best 1980 overall performance bike



GS-1100

- * best 1/4 mile time
- * lightest
- * air suspension
- * 5 gallon gas tank
- * 3 disc brake



Suzuki.
The performer.

Act Now! See your dealer today!

Suzuki of Tewksbury
2119 Main St.
Tewksbury, Ma.
Rte. 38
(617) 658-4285

Suzuki of Northboro
Rte. 9
Northboro, Ma.
(617) 366-8244
Division of BWM, Inc.

Granite State Suzuki
546 Amherst Street
Nashua, N.H.
exit 7W off Rte. 3N.
(603) 883-4243
(603) 889-8897

SUZUKI OF QUINCY
94 Franklin St.
Quincy, Ma.
(617) 472-1622

Ballot

Continued from page 3

don't know anything about her," said one. "Jesus, she can't be that active."

Several of the points Grennon made in her challenge were referred to in an advisory letter Secretary of State Michael Connolly sent to the Anderson campaign last month. The campaign then hewed to Connolly's interpretation of the law.

Nevertheless, Grennon engaged the services of former Boston Election Commissioner William A. McDermott Jr., an election-law specialist and, according to Grennon, "an old friend from the Cape days." Unless McDermott is prone to do *pro bono* work, an unlikely possibility for an attorney who left the public employ to pursue the rewards of private practice with admirable determination, the exercise in political activism for "the average citizen" who "started to ask around" will probably be costly. The Humphrey campaign paid the late and legendary Charlie McGlue \$10,000 to challenge George Wallace's right to a place on the 1968 ballot; and one knowledgeable source speculated that McDermott "is looking for at least five grand for this one."

McDermott told *Globe* political writer Robert L. Turner that he was "unaware" of Connolly's letter to the Anderson campaign at the time he agreed to take the assignment from housewife Grennon.

Almost immediately, Mary Grennon was suspected of being a sort of political Rosie Ruiz. While the Anderson slate had not filed the required forms with the



McGlue: challenges mean money.

Secretary of State's office, sources within that office told the *Phoenix* that no one there had ever talked to Mary Grennon about it. And Preston Gralla, a spokesman for the state Ethics Commission, told the *Phoenix* that neither Anderson nor his electors were obligated to file anything with his office.

But the critical point of ballot law — and the point on which most political

observers have come to doubt Mary Grennon — is the charge relating to the 90-day deadline for "unenrollment."

By law, any independent candidate for statewide office cannot be a registered member of a political party later than 90 days before the deadline for filing nomination papers. But it has never been definitively established whether a presidential elector should be considered

the holder of a statewide office. David Sullivan, counsel to the House Election Law Committee, admits that "it's a gray area. I think that's undoubtedly what provoked the litigation."

Sources have told the *Phoenix* that McDermott believes that the enrollment of Anderson's electors is the basis for his case. One person close to the situation said that "apparently Anderson's people were advised by David Sullivan not to use registered Republicans as electors. There's apparently been some sort of in-house ruling that electors are like everybody else."

In any case, it is a fine point, and not one likely to occur to the average layperson. Which is the first thought that occurred to numerous sources both within the Secretary of State's office and in the several bodies charged with making decisions on election laws. "I can't show you where the link-ups go," said one. "But Grennon is just a straw they found."

The Carter campaign's interest in Massachusetts is hardly recent.

Last summer, in what was really the first confrontation between the president's forces and those of Senator Edward Kennedy, the DNC tried to pressure the Massachusetts State Committee into changing the date of the state's presidential primary. The national committee hinted broadly that, should the date not be moved further into March, those delegates elected might not be seated at the convention.

In the effort to change the primary
Continued on page 20

Call
267-1234
to place your *Phoenix* classified

WE SET TYPE
AND PRINT BOOKS.
Phoenix
TYPOGRAPHY
100 Massachusetts Avenue
Boston, Mass. 02115
Telephone: 536-5390, ext. 523

CATCH-A-TAN, INC.
SUNTAN SALON
203 Broadway
Arlington 646-3940

A unique concept in tanning gives an all-over golden tan in just a few visits. Two minutes in our salon equals two hours in the sun — and it's safer, too.

- CATCH-A-TAN indoors, without the sunburn and heat.
- CATCH-A-TAN on your lunch hour or break. It's fast.
- CATCH-A-TAN with nothing but a smile. It's private.
- CATCH-A-TAN... TODAY.

Plenty of Parking

SPECIALS
Bridal Parties • Group discounts
Three Booths • No Waiting • Gift Certificates
10% Discount With This Ad

CARPET SECONDS SALE

**HERE'S THE ANSWER TO BUYING
THE BEST CARPET FOR YOUR MONEY**

If you were paying over \$20.00 a sq. yd. for this top quality carpet you'd insist it be flawless. So, when a well known carpet maker like Lees makes even a slight superficial mistake on these decorator carpets, they are sold as Irregulars at greatly reduced prices. We have a large selection of this silky, densely woven plush for just \$12.95 sq. yd. This means you can buy super quality carpet for the price of ordinary carpeting.

Here's a list of colors and sizes:

Dresden Blue	12x75	Apricot Blush	12x37
Almond Brown	12x37	Shadow Gray	12x66
Creame Beige	12x80	Mink Brown	12x85
Linden Gold	12x47.5	Victorian Rose	12x29.5
Hunter Green	12x40.7	Cinnabar	12x89
Antique Brown	12x26.5	Tangerine	12x23
Dawn Gray	12x23	Sandstone Beige	12x26
Teal Blue	12x38	Rosetone Brown	12x76
Midnight	12x58	Tangerine	12x40

Carpet available for inspection before purchase

LEES

SELLING PLUSH
if perfect \$22.00 sq. yd.
NOW \$12⁹⁵ sq. yd.

Save \$9.00 sq. yd.

Albany Carpet & Cleaning Co.

RUGG ROAD, ALLSTON (off Cambridge St. near Union Sq.)
Open Mon. thru Sat. 9 A.M. to 5 P.M.
782-4200 • AMPLE FREE PARKING

Ballot

Continued from page 19

date, the White House carried on an elaborate courtship with House Speaker Thomas McGee (D-Lynn). The primary date was never changed. But circumstances prevented the expected wounding of the Carter candidacy.

One of the Carter trouble-shooters who took part in the primary-date machinations was John Rendon, a former aide to Governor Michael Dukakis who left the state after Dukakis's defeat in the 1978 Democratic gubernatorial primary. Rendon went to work for the DNC in Washington. "Since going to Washington," said one former White House political operative, "Rendon's spent a lot of time on the road. He'd go state to state and see who he could make contacts with among the Carter people."

According to sources who were part of the controversy over the primary date, Rendon attended a meeting on the subject a year ago. Attending were the president's son Chip and state Representative Timothy Bassett (D-Lynn). Bassett is the chairman of the House Election Law Committee, and, according to committee sources, the resident election-law expert for Speaker McGee.

"As early as a year ago," a source close to the situation said, "Rendon was quarterbacking the White House effort to change the primary date. And McGee has been working closely with the DNC for nearly a year, dating back to that election-date thing." McGee, along with Governor Edward King, remained staunch Carter loyalists after Edward Kennedy declared his candidacy for president.

Three or four weeks ago, sources said, or roughly when the White House determined that it should go after John Anderson, Rendon again turned up on Beacon Hill. He was now working for the Carter-Mondale campaign. "He floats," explained a former Carter political aide, "between the White House and the DNC."

Rendon, who was unavailable for comment last week due to "platform-committee hearings," was looking for someone to file a challenge against Anderson. "Oh, sure," said a Carter aide familiar with the situation, "it would make sense to have him do it. There is a logic to it."

Indeed there appears to be. Rendon was already connected not only with the Speaker of the Massachusetts House, but also, through him, to the chairman of the Election Law Committee. It was a staff member of that committee who hit paydirt for Rendon. Committee sources told the *Phoenix* that James Killilea, a

committee researcher, put Rendon in touch with William McDermott, now the attorney of record for Mary Grennon's action against the Anderson electors.

McDermott is an acknowledged expert in the field of election law. "He's excellent," said a lawyer familiar with his work. "He wouldn't tell you if your coat was on fire." A conservative Democrat, McDermott bucked the popular City Hall wisdom in 1974 by backing Robert Quinn for governor against Dukakis. Last year, McDermott left the city's Election Commission before the mayoral election. McDermott was supporting David Finnegan. After the election, McDermott went to work for the law firm of Finnegan and Finnegan (the former or the latter being Tommy McGee's fiscal chief, House Ways and Means Chairman John Finnegan, and David's brother). Repeated attempts to reach McDermott last week were unsuccessful.

In addition, according to sources familiar with the Ballot Law Commission, McDermott has developed a rapport with Samuel Tisdale, the retired judge who chairs that body. Among all the commissions composed of King appointees, however, this one has developed a reputation for integrity. "I can't see them throwing Anderson off the ballot," said a State House source.

"That would be the ultimate test of Tisdale's friendship with McDermott."

That Rendon found McDermott, then, is not surprising. That he found him through James Killilea is more significant. Like McDermott, Killilea worked for Quinn in 1974. And like Mary Grennon, Killilea has taken the anti-abortion movement as his abiding political passion. But, unlike Grennon, Killilea has not been reluctant to come to center stage.

In 1976, he nominated anti-abortion candidate Ellen McCormick at the Democratic National Convention. In his speech, he repeatedly chided Carter for somehow hedging on the issue. He never mentioned Carter by name, however, referring instead to a "Mr. X" who had betrayed the right-to-life movement. "That movement," said one political observer, "is the most important thing in his life."

Neither Killilea nor his boss, Election Law Committee chairman Bassett, would comment on their roles in developing the challenge to Anderson. Killilea cited a committee policy that requires all interviews to be conducted with the chairman. And Bassett declined to be interviewed because the matter had not yet come before the Ballot Law Commission (a hearing is scheduled for June 23).

Nevertheless, just how the

whole thing came to the door of the house near the golf course seems fairly clear. Rendon came to town already possessed of a working relationship with members of the legislature, several of whom wielded some influence over election procedures. Through them, and through their staffs, he found a lawyer willing and able to present the White House's challenge to Anderson. At the same time, the lawyer has an old friend named Mary Grennon, who, perhaps spontaneously and perhaps not, is concerned about possible violations of statute by the Anderson electors.

Also at the same time, Rendon is working through a committee staffer with strong ties to the anti-abortion movement. One thing about right-to-life organizations: they keep meticulous files. It is not inconceivable that Rendon, through Killilea and McDermott, found Grennon this way.

The involvement of the anti-abortion activists in this scheme is somewhat puzzling. Surely there is no love lost between them and Jimmy Carter. And since the whole theory behind the move against Anderson is that a vote for the congressman inevitably helps Ronald Reagan, it is odd that the right-to-life people would work against helping the latter — he is, after all, the major candidate closest to them on the one issue that matters to them.

Late last week, two more people petitioned to join Grennon in her challenge. One was William Murray of Brookline. The other was the Rev. Robert Daly, who was brought up in Wellesley but now lives in Brockton.

Daly's brother, David, ran against state Representative Royall Switzler (R-Wellesley) in 1976. David ran as a conservative Democrat on a platform based on his opposition to abortion. In addition, David Daly was a Carter coordinator four years ago and was invited to the inauguration. More recently, Father Robert Daly worked in Brockton for Carter before the February primary.

Whatever the anti-abortionists' rationale in pushing the challenge to Anderson may be, they have enabled the Carter operation to secure another layer of insulation. Now the White House not only has a straw challenger in Grennon, but it also apparently will be able to deflect institutional criticism toward the right-to-life movement. "You've got to expect a certain amount of sham," explained a source close to the election-law process. "The DNC is probably using right-to-life as a cover."

From Anderson's standpoint, there is really little he can do, except to rail against the injustice of it all. There is no shortage of people willing to put their names to ballot challenges. "If the campaign actively solicited signatures," said one Carter field worker, "it could probably turn up a thousand of them." Should that happen, the White House would be well on its way toward its goal of bleeding Anderson white in the courts before his campaign ever gets started.

The White House will continue to deny that it is inciting specific challenges to Anderson's eligibility in the states. That is part of the game. It's a form of denying him legitimacy even while spending nearly a quarter of a million dollars to undermine "fantasyland."

But to do that, the operation has to come to the state's capitols, where such devices have grown old and comfortable with use, and where all the maneuvering will surprise no one. "It's very easy to do," commented an old State House hand. "You come up with what's called the 'protector of record.' That's the straw, so as not to muddy up your candidate. It's a real old trick.

"It's definitely in the manual."

werb 102.5 fm



24-hour Classical Music

WHEN YOU WANT IT . . .

RENT IT
AT TAYLOR RENTAL!



RENT ITEMS
BY THE DAY,
WEEK, MONTH



SLEEPING BAGS



TENTS



CHAIRS & TABLES

ACTON

133 GREAT RD.
263-2462

ARLINGTON

1299 MASSACHUSETTS AVE.
646-3446

GLOUCESTER

130 WASHINGTON ST.
281-3266

MEDFORD

133 MAIN ST.
396-5510

The best way to forget an accident is to remember Collex.

- Specialists in Fine European, and other Imported Automobiles
- Superb Craftsmanship
- Specialists in Handling Insurance Claims
- Personalized, courteous and fast service



- Full or partial Restoration Services available for Classic and Antique Automobiles
- Fine recycled automobiles (BMW, VW, etc.) for sale with six month unconditional warranty.

124 Centre St., Malden, Ma. **324-2804**

Quote

Continued from page 10
 rante has never hired a *Ten O'Clock News* unit manager, whose job it would be to keep track of the budget on a daily basis. Ferrante has explained that he'd rather use the available funds to hire an extra reporter, and that's a laudable attitude. But as a result of this decision, this year's overspending was not discovered until it was way too late to take any corrective action short of drastic surgery.

Things could, of course, be worse. The budget-slashing has so far been accomplished without any layoffs of full-time employees. And Ferrante sincerely hopes he'll be able to try the hour-long news experiment once more come the fall (though extra funds will be a good deal more difficult to come by this time). One marginally encouraging piece of information is that WGBH-TV's news and public-affairs programming is funded exclusively through local discretionary funds — the dollars and cents that we, the viewers, contribute in exchange for a colorful umbrella or silly auction items — and that, according to Sam Tyler, Channel 2's manager for marketing and development, such contributions are up by

about 10 percent this year. (Not quite enough to keep pace with inflation, but better than the state of corporate contributions, which so far are down better than 25 percent in the current fiscal year, setting off a wave of massive lay-off rumors throughout the station.)

And hell, as the dust settles, that long-forgotten national-news program is still being churned out, though local viewers are understandably unaware of it, since the thing is not aired here. (Nor, for that matter, is it aired much anywhere else. Even though the show is currently being offered free of charge to any and all public-broadcasting takers, it is being shown only in such relatively obscure locales as Fresno, Knoxville, and the Virgin Islands. Executives at WNET-TV in New York, to take one potential outlet, turned the show down, saying that as far as they are concerned they already have a national news program, the *MacNeil/Lehrer Report*; the result is that in the Big Apple, Channel 2's national news is broadcast over the city-owned outlet, WNYC-TV, which nobody — but nobody — watches. On the other hand, Chris Lydon is a full-fledged star in the Virgin Islands.)

Beyond all that, however, the Channel 2 management, just recovering from its own large in-

ternal shake-up (what else is new?), does apparently recognize the high points the ill-fated hour-long news managed to reach. As the ax was falling, general manager Henry Beckton told Ferrante the show's second half was "the best local program we've ever had to cancel." If that's any consolation.

Now the Good News: Terri Taylor is back at her position as news and public-affairs director at Cambridge's little and endlessly troubled radio station, WCAS. She'll stay at the job even though she was arbitrarily fired by station president Dan Murphy and program director Bill Goldsmith, in yet another in a long line of vindictive and transparently anti-union dismissals at the financially plagued 250-watt daytime outlet.

This time, though, there was yet another bizarre element involved. Station sources suggest that Murphy blamed Taylor for a protest press conference staged by the staff in April, after announcer and music director Larry West was fired. (Even though virtually the entire staff participated openly and angrily in said press conference.) Indeed, the ensuing negotiations between station management and the union to get Taylor reinstated were reportedly held up by

Murphy's insistence that, once rehired, Taylor could quietly get fired again, and no one could do or say a damned thing about it — especially to other media.

Finally, though, this absurd stalemate was broken, thanks in part to the mediating efforts of Danny Schechter, one-time self-styled "news dissector" and union activist at WBCN, and currently producer of Channel 5's *Five All Night, Live All Night*. Schechter says he helped the two sides hammer out a "good-faith agreement" under which Taylor returns and submits to a second 30-day probationary period during which the management agrees to judge her solely on her work, not on her union activism.

This latest unnecessary crisis having been at least temporarily eased, the staff has now returned to its eager anticipation of the long-awaited WCAS sale. There is, it seems, no shortage of prospective buyers; it's just that most of same consider the asking price (roughly \$680,000, we hear) a wee bit steep for an outlet that has become a proven money-loser with all-but-invisible audience ratings. But there remains hope. Howard Horton and Peter Miller, a pair of young Somerville-based community activists with a good deal of broadcast experience, will be making their bid for the station within the next couple weeks. Horton and Miller are cur-

rently employed as executive aides in the administration of Somerville's cable-TV operation, and on the side they run a non-profit outfit called Media Works that turns out issue-oriented video-taped documentaries for cable and community use.

"We became interested in WCAS because we didn't feel the present management is fulfilling the need for news and public-affairs programming in Cambridge and Somerville," Horton said. He believes the station can still be turned around by management that's committed to a better working relationship with the staff. (It could hardly get worse.) "It's very difficult for a station to project a good feeling for the community," he said, "when the employees don't have a good feeling about the station. We hope to reverse that." Stay tuned.

When the *Boston Globe* becomes as much of an entrenched, elitist defender of the status quo, and as much a good citizen in the Hub business community as, say, the First National Bank or Polaroid, this obvious question arises: who will cover big-business shenanigans when the *Globe* shows up in the middle of them?

Lately, it's been the spunky little *Herald American*. Thus it was, for example, that the *Herald* actually forced the cancellation of a very questionable speech by Mayor Kevin White to business-community honchos in the *Globe*'s shiny new auditorium: the *Herald* simply printed the contents of an internal City Hall memo outlining White's plans to make political hay out of the event. And it was also the *Herald* that offered straightforward coverage of local leftist groups' protest of a planned dinner at the *Globe*, sponsored by the Boston-based World Peace Foundation, between many of the same business big shots and a delegation of South Africans that included more than a few who shamelessly profit from apartheid.

This time, though, the dinner — which was supposed to have been very hush-hush — went on as scheduled. Even though the protests (by such groups as the Boston Coalition for the Liberation of South Africa and the Clamshell Alliance) persuaded a pair of black members of the South African delegation to pull out of the event at the last minute. Even though *Globe* reporter Maria Karagianis, who spent a year reporting on racial troubles in South Africa, subsequently decided not to attend the thing as well. And even though the protesters produced copies of a private correspondence between Alfred Hero, president of the World Peace Foundation, and John Barratt of the South African Institute of International Affairs that outlined perhaps well-meaning plans to get "such political animals" as congressmen and senators from districts with large black constituencies to meet with the South African group, expressed regret over the foundation's lack of contact with Boston's black leadership, and waxed enthusiastic over the news that certain Hub media honchos and business biggies were more than approachable. Especially *Globe* publisher William O. Taylor. "Taylor offers to host a luncheon or dinner at the *Globe* or at the Country Club, followed by a couple of hours of discussion," said the letter.

At the *Globe* or at the Country Club. It's a distinction that's becoming increasingly blurred.

Lead Sentence of the Week, from the front page of the June 9 *Herald American*: "Reaction to novelist Henry Miller's death yesterday was mixed."

Some, presumably, were sorry the fellow had died. Others were elated? ●

Kenmore Association

Roller Skating Party

at

SPINOFF

145 Ipswich Street

Monday, June 16, 8:30 p.m.

complimentary

- use of skates
- deli buffet
- beer, wine, soft drinks

FREE prizes!

Adm. \$10 adults

\$5 under 15 years old

Tickets Available at the Door

I-SHEN & STORMY WEATHER PRODUCTIONS

PRESENTS

Third World

and
Toots
the Maytals

LIVE
REGGAE



wed. june 18 at 9:00
BRADFORD BALLROOM
275 TREMONT ST BOSTON

TICKETS: \$9.00 ADVANCE - \$10.00 AT DOOR

Available at: EXTRA CLASSIC - MUSIC CITY, Kenmore Sq. - STRAWBERRIES - SCORPIO RECORDS, Dorchester

Cops

Continued from page 12

ternal Affairs Division is "a smoke-screen." The police are not interested in policing themselves, he said; the police are interested only in protecting each other. If you go to a courthouse to file a complaint against a police officer, you have to file it with another police officer, who, Johnson charged, will become truculent and try to dissuade you from making the complaint. Prosecutors do not actively pursue police-brutality cases, because they must depend on the police to investigate future cases; judges seldom return guilty verdicts in police-brutality cases, because they are prejudiced for police officers.

"Any police-abuse complaint turns on the issue of credibility," Johnson said. "Most of the time, police officers prevail in court because reactionary judges believe what they say. The courts are over-rated. Judges' allegiance lies not with the people, but with perpetuating the system. Judges and prosecutors have given police officers the impression that they are at liberty to beat heads, especially in Roxbury and places of that nature."

Frank McGee would have none of it. He claimed that the Internal Affairs Division "vigorously looks into and actively prosecutes complaints of police misconduct. I know; I'm involved in the process. Don't rely on those who have something to gain in perpetuating the myth of police brutality."



Jon Chase
Hines and McGee: "myth" and morality play

The panel, and the audience, would have none of it. "I sometimes think that Mr. McGee and I live in different cities," Johnson said. The thought did not strike the audience as odd. When a woman

complained that she had been picked up on suspicion of prostitution after leaving a movie in Park Square, McGee asked for the time and date. "They threw me and my friends in a car and took us down-

town," the woman replied. "It shook us up. The officers refused to give us their names or badge numbers. That isn't right."

"Okay," McGee replied. "If the incident happened as you say it did, you have grounds for a complaint, although I have problems with you not getting the badge number when every officer wears a badge on his hat and jacket."

What McGee was saying was, "You say you were mistreated, but your saying so isn't proof. Proof is something I can't deny." I got the distinct impression that Frank McGee was not going to be persuaded by any statements made in this room, or in any room like it.

The modern morality play, unlike *Everyman*, doesn't offer much hope. It is sad that the police and people of color live in such different worlds, and the sadness doesn't go away. The riots and all the special commissions on police brutality and urban disorder in the late '60s did not change anything. Black and Hispanic people still hate and fear the police; the BPD still sends a Frank McGee into the community to say that police brutality is a myth.

It is easy to collect stories about police brutality in Roxbury and parts of the South End. It is hard to print them, because people are afraid of the police and don't want their names used. "Like a cancer, police brutality begins on the periphery and spreads inward," Johnson said. "So while you may be insulated today because of your class or race, your protection will be short-lived unless we take affirmative steps to control police power."

**CH FABRICS
KEEPS ON
DOING IT...
TO ANOTHER STORE**

1/2 PRICE SALE

4 WEEKS ONLY
AT BELMONT

ALL FABRICS 50% OFF

COTTONS	\$99 - 1.50	STRETCH VELOURS	\$4.00 - 5.00
WOOLENS	\$3.00 - 8.00	STRETCH TERRY'S	\$3.50
VELVETEENS	\$6.00	ARMEL VELOUR	\$2.00 - \$3.00
CORDUROY'S	\$2.50	QIANAS	\$2.50 - 4.00
KNITS	\$1.00 - 4.00	DRAPERY FABRICS	\$2.00 - 5.00
QUILTED COTTON	\$1.50	CREPE DE CHINES	\$3.00

360 TRAPELO ROAD, BELMONT 484-8802
36 WALTHAM ST., LEXINGTON 862-0303
MON.-SAT. 9:30-6:00

Phoenix TYPOGRAPHY

100 MASS AVE. • 536-5390
MORE THAN JUST TYPESETTERS



For want of a BEEPER,
A message was lost.
For want of a message,
A call was lost.
For want of a call,
An appointment was lost.
For want of an appointment,
A sale was lost.
For want of a sale,
A client was lost.
For want of a client,
A business was lost.

Are YOU getting the message?



The Beeper People!

FOR SALES OR SERVICE CALL
(617) 890-BEEP

DIVER JIM'S

404 TRAPELO RD.
BELMONT, MA. 02178

SKIN &
SCUBA
DIVING
EQUIPMENT



LIVING SUMMER SPECIAL

USD 80 cu. ft. Alum Tank,
with 3/4" J Valve

\$114.95

USD 1086 Aquarius Regulator

\$89.95

USD Mariner Pack

\$29.95

With the purchase of a Wet Suit,

USD BC II, buy the
Tank, Reg. and Pack for only

\$199.95

484-5246

CHANNEL

**1 Boston's Largest
Concert & Dance
Club**

• Wednesday June 18

9:30 PM **1 LYRES**

Tune in for the latest
adventures of Monoman.

★ ★ ★ **1 MISSION OF
BURMA**

"Boston's premier punks"

• Thursday June 19

10:00 PM **1 Crystal Ship**

"A Tribute to the DOORS"

25 Necco St., Boston

Across the bridge from South Station
451-1050

• Friday June 20

9:30 PM **1 SHANE CHAMPAGNE**

★ ★ ★ **1 GANG WAR**

From New York City featuring
JOHNNY THUNDER of the
NEW YORK DOLLS and...
WAYNE KRAMER formerly
of the MC 5!

• Saturday June 21

9:30 PM **1 AMERICAN TEEN**

1 ANDY MENDELSON
ARISTA Recording Artist.

★ ★ ★ **1 ELEVATORS**
"Stick Ball Kids"

BACKSIDE RESTAURANT

FOOD • DRINK • DANCE

RETURN ENGAGEMENT BY POPULAR
DEMAND!

SCORPIO

"THE GREATEST ELECTRONIC SHOW ON EARTH"

One man, and over 4 tons of synthesizers,
digital computers, lights, special effects,
and sound equipment.

JUNE 22 & JUNE 29

FIRST SHOW - 9:00 P.M.

THE BACKSIDE

Where it's all happening

- 7 nights -

Try our Early Bird Specials - 5-7 p.m. - Buy two
menu entre dinners, get the lowest priced dinner for 1/2 price.

Dedham Plaza on the

Route 1

BACKSIDE

326-2144

the COOP



New England's Largest Record Dept.

HARVARD SQUARE MIT STUDENT CENTER CHILDREN'S HOSPITAL MEDICAL CENTER Use your Coop charge

Roxy Music — Flesh and Blood



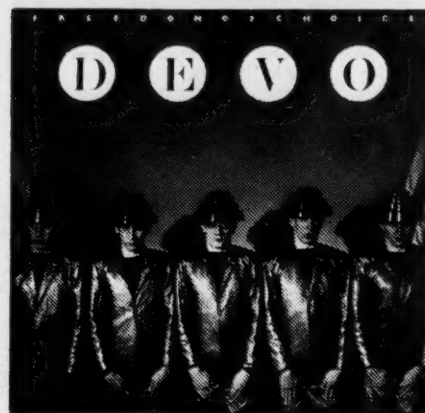
4⁴⁹ LP

Magazine — The Correct Use Of Soap



3⁹⁹ LP

Devo — Freedom Of Choice



3⁹⁹ LP

Diana Ross — Diana



4⁴⁹ LP

Al Jarreau — This Time



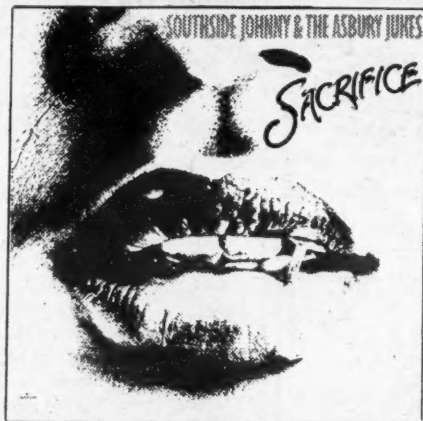
3⁹⁹ LP

Randy Crawford — Now We May Begin



3⁹⁹ LP

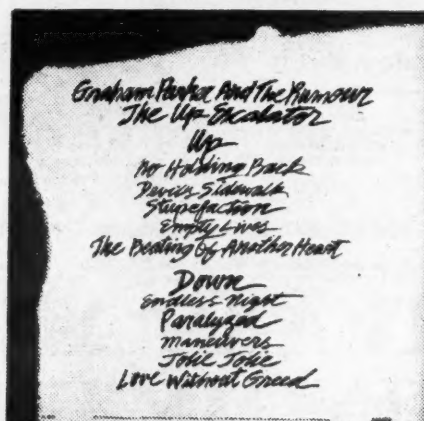
Southside Johnny — Love Is A Sacrifice



3⁹⁹ LP



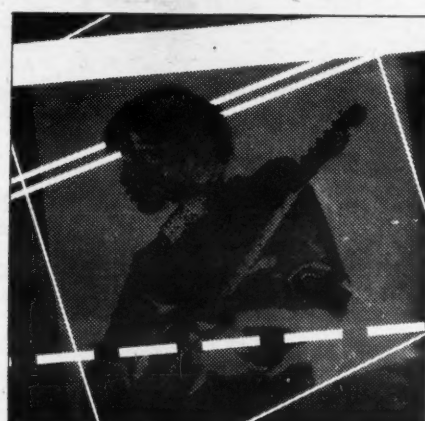
Graham Parker — The Up Escalator



4⁴⁹ LP

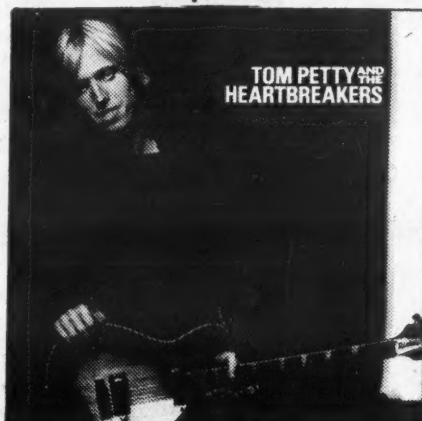


Kinks — One For The Road



6⁹⁸ 2LP

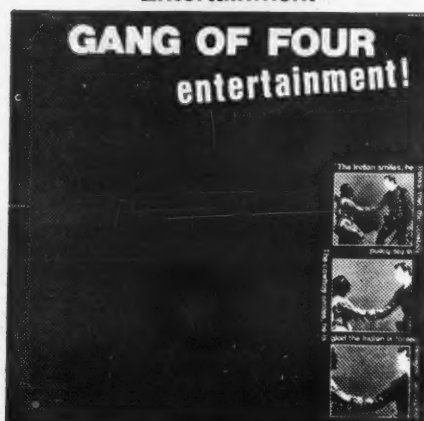
Tom Petty — Damn The Torpedoes



4⁴⁹ LP



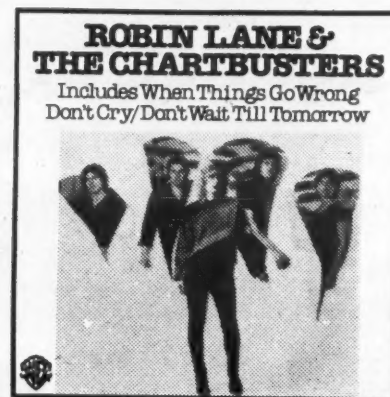
Gang Of Four — Entertainment



3⁹⁹ LP



Robin Lane & The Chart Busters



3⁹⁹ LP

Sporting eye

Kids' play: Showing off at the Shootout

by Michael Gee

Basketball, praise be, is a sport that regards showing off as an integral part of the proceedings. Not to excess, of course; games are usually decided by a mastery of boring fundamentals, just as they are in other sports, but a certain amount of flair is deemed attractive in players, coaches, even referees. Only in certain areas of arrested basketball development (like Boston Garden) are there fans who will sneer at the showman as a matter of principle. In fact, this year's Boston Shootout is welcome evidence that New England is gradually abandoning its court-side Puritanism for the joys of "in your face." Maybe it's the influence of Larry Bird.

At any rate, on Thursday night there was an overflow crowd of around 5000 at BU's Walter Brown Arena for the eighth Shootout, which once again featured eight aggregations of high-school all-stars from various cities around the country. It was a

splendid example of summer basketball, in which games escape, as much as possible, the horrors of box-and-ones, four-corner offenses, zones — all the paraphernalia of the winter version, in which maniacal men in expensive tailoring predominate. In summer, the idea is just to play — as hard and fast as possible. It results in the kind of game where looking up at the clock while dribbling upcourt is bad form. At an all-star tournament like the Shootout, showing off can be the highest art in the game.

Which is why, I suspect, more people went home talking about the warm-up-drill contest between New Jersey and Boston than about the game that followed. It was a corker (the drill, not the game, won easily by Boston, 106-87). The New Jersey team, which lacked the scholastic legends the teams from Washington, Chicago, and Boston possessed, took no shots in warm-ups except slam dunks. They



Pat Ewing (center): only the superlatives are boring.

didn't miss many, either, even the short guys. For the first time that night, the crowd's roars drowned out the booming disco that twofoured on throughout all four

contests, even during injury timeouts. The Bostonians didn't hit for as high a percentage of dunks in their turn, but the degree of difficulty accorded some efforts,

especially those of 6-foot-11 Pat Ewing and 6-foot-4 Peter Krause, led neutral observers to call the duel a draw. It may have been the high point of the tournament for New Jersey, which in competition had a lot of trouble making any shot other than a dunk.

Don't tell John Wooden, but a missed dunk can be as much fun to watch as a made one. One Boston misfire landed in assistant coach Alfreda Harris's arms as she sat on the bench, 45 feet away. In winter, a coach is liable to react vigorously to such a breach of proper pre-game demeanor, but Harris just laughed and tossed the ball back to the miscreant.

All this is not to imply that there was no competition in the Shootout, or that the players and coaches didn't take it seriously. There were a lot more guys hitting the floor for loose balls than you'll see in your average NBA game, and would-be rebounders could expect to spend the last full measure of their devotion. But in the nature of basketball all-star games, especially those for high-schoolers, to cause players to try to play at a pace a bit beyond their limits. This produces alternating spurts of brilliant and horrible basketball, frequently in just one play. Chicago's Glen Rivers, who lit Washington up for 34, repeatedly followed his own misguided jumpers with spinning tip-ins amid crowds of much larger players. One game (I forget which; watching four in a row takes its toll) had a sequence of four consecutive steals before either team could get off a shot. It may not be what Hank Iba taught, but plays like these demonstrate ability and caring about victory.

No, it's the spectators and the press who come primarily for the show, for relief from the onerous chores of rooting, analyzing, and second-guessing. So this observer's memories of last Thursday's basketball overindulgence are of shows — good, bad, and a few beyond either categorization.

The Maine-Philadelphia game was remarkable for one thing: Maine didn't get killed. I don't mean that to sound patronizing; it's just that more people live in Philly than in Maine, and a lot more of them play basketball. In last year's Shootout, Maine wasn't competitive. Thursday it was, because of Al McClain, a guard from Hyde Prep, who scored 35 points against a variety of increasingly desperate Philadelphia guards. Maine lost by 15, but was ahead midway through the second half. In the end, Philly

Continued on page 28

THE AUTO STEREO PLACE

"Our Name Says It All!"

car high fidelity

CONCORD



SPECIAL PURCHASE ON CONCORD, MODELS HPL-100, HPL-110, HPL-200, HPL-350. Most have "DOLBY"; all have Sen-Dust tape head, separate base/treble, three way electronic eject, 40 watts RMS per channel.
SAVE UP TO 45%!!

FRAMINGHAM
277 Worcester Rd. (Rte. 9)
(Next to Sea 'n Surf Restaurant)
875-9171 879-1352

Panasonic *the Classic*



CQ-8520
The Classic is an Auto-Reverse Cassette Player with an AM/FM stereo that's no ordinary radio. Its four-way amp delivers 25 big watts of power. Its phase locked loop synthesized electronic tuning system displays frequencies digitally. And it even scans for strong frequencies. What's more, it comes with pushbutton tuning that can be set to 8 FM and 6 AM stations. The tape section has locking fast forward, wind, and eject. And it even has a built-in digital clock. All masterfully designed to fit in your dash.
Factory Refurbished with a full one year warranty parts/labor.

ORIG: \$499.95 NOW: \$249.95

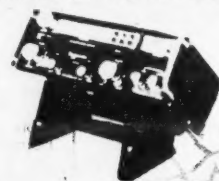
SHREWSBURY
300 Boston Tpke. (Rte. 9)
(Across from Tech Hi-Fi)
752-9505 756-5353

NABHUA, NH
419 Amherst St. (Rte. 101-A)
(Exit 7-W, off Rte. 3)
889-9663 889-2380

PROFESSIONAL INSTALLATION AVAILABLE

Panasonic Component Systems II

Under Dash Car Audio Components That Work Beautifully Together, In Any Combination You Choose



CA-9500 AM/FM Stereo Tuner.
CX-5100 Front load cassette deck, featuring locking fast forward/rewind.
CJ-3510 20-Watt booster, on/off, sep. base/treble.
CSMB-1 Quick release Security Bracket.
SPECIAL REFURBISHED PURCHASE. ONE YEAR WARRANTY, PARTS/LABOR.
ORIG: \$354.35 NOW: \$169.95
CA-9500 and CX-5100 Package
\$109.95

GREAT STEAKS ARE ONLY A 5 MINUTE WALK FROM FENWAY PARK

(Plus Free Dinner Parking)

STEAK LUNCHEONS FROM \$2.75

STEAK DINNERS FROM \$5.25

Plus Boston's Best Salad Bar

NEWBURY'S STEAK HOUSE

94 Mass. Ave. at Newbury St.

Major Credit Cards Accepted 536-0184 Noon to Midnight

What group has over 12 million members, breaks all sales records, and plays to save money?



Only one group can claim such fame:

BrandsMart cardholders:

With over 12 million cardholders nationwide, people with BrandsMart cards and College I.D.'s save money everyday on speakers, turntables, cassette decks stereo receivers and more by the world's greatest names in hi-fi: TEAC, Marantz, Sansui,



Bose, Sony, Scott, Advent, Dual, Garrard, Technics, Altec, Pioneer, and the list goes on.

So if you're thinking about audio, listen to the group that knows how to save money. Bring your BrandsMart card, MBTA Pass or College I. D. to BrandsMart and save on just about everything. For example:

Prices in effect through June 21

"OVER THE RAINBOW SYSTEM"

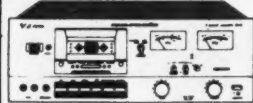
PIONEER



PIONEER SX580 20 watt AM FM stereo receiver with walnut grain vinyl cabinet, a pair of **PIONEER PROJECT 80** 2-way speakers with 8" woofer. **PIONEER PL200** direct drive semi automatic turntable with "S" shaped tonearm, and a **PIONEER VR3** book shelf style audio component rack in walnut grain finish. **Complete PIONEER stereo system.** Regularly \$433 **SAVE \$137**

SALE PRICE \$296

MARANTZ SD 1000 CASSETTE DECK



MARANTZ SD 1000 two speed front load cassette deck with Dolby[®] NR Features extended range illuminated VU meters and much, much more. *TM Dolby Labs



SCOTT 330R

AM/FM STEREO RECEIVER



The Scott 330R AM/FM stereo receiver delivers 25 watts per channel RMS (FTC Rating), with no more than 0.08% Total Harmonic Distortion. A top-rated performer at a special price.



"IMPOSSIBLE DREAM SYSTEM"

ADVENT PHILIPS Sansui



SANSUI R50 45 watt AM FM stereo receiver with LED signal strength, a pair of large **ADVENT** 2-way acoustic suspension speakers with 8" woofer in Walnut grain vinyl utility cabinet, a **PHILIPS AF777** belt drive fully automatic turntable with variable speed control and LED speed indicator, and the **AUDIO TECHNICA AT12Sa** dual magnet cartridge. **Complete 45 watt stereo system.** Regularly \$696 **SAVE \$200**



BASF TAPES



Six 90-minute blank cassette recording tapes. Top quality, studio performance series with FREE Rubbermaid Travel cooler.



PHILIPS AH7841



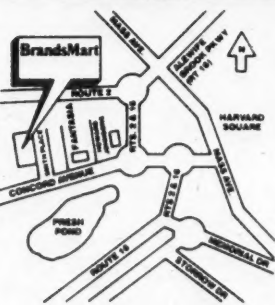
AM/FM STEREO RECEIVER

AM/FM stereo receiver with 20 watts per channel RMS (FTC Rating). Features heavy duty power supply, 4-speaker capability and more.



KOSS

STEREO HEADPHONES K6ALC



How to get to BrandsMart:

BrandsMart Distribution Center, 127 Smith Place, Cambridge. Easily accessible by the Belmont Center bus out of Harvard Square. Tel. (617) 547-6900. Showroom Hours: Mon. 9AM-9PM • Tues. 9AM-6PM • Wed. 9AM-9PM • Thurs. 9AM-6PM • Fri. 9AM-9PM • Sat. 10AM-4PM

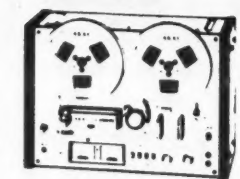
How to get a BrandsMart Card:

BrandsMart is not open to the general public. A BrandsMart Card, MBTA Pass or College I.D. is required for admittance. If you don't have a BrandsMart Card and wish one, please have the head of your credit union, personnel department, union or organization contact Eileen Kelleher at (617) 547-6900.



AKAI

GX4000DB REEL TO REEL STEREO RECORDER WITH DOLBY Professional style 7" 4-track 2-channel deck with Dolby features separate heads for record, playback and erase. Has tape/source monitoring, track selector, auto stop, output control and accommodates tapes of 7 1/2 and 3 1/4 ips.



BrandsMart

You've got a friend in the business.

Furniture • Jewelry • Kitchen Cabinets • Appliances • TVs • Audio • Video Recorders • Car Stereos • Car Buying

For substantial savings on new and used car purchases, call (617) 354-7790. Other convenient BrandsMart locations: Time/Life Building, Rockefeller Center, New York (212) 821-3311 • Middle Village, Queens, New York (212) 821-3311 • Farmingdale, New York (516) 694-8282 • North Kingstown, Rhode Island (401) 884-7200 • Meriden, Connecticut (203) 238-7900 • North Miami, Florida (305) 624-5400 • Kansas City, Missouri (816) 363-4499. BrandsMart also features appliances, TVs, audio and video systems that operate on overseas electrical currents. Sale price not available to dealers. We are not responsible for typographical errors. Merchandise available for sale may differ from location to location. Due to the special nature of some sales, delivery is additional. All ratings measured at continuous power input per channel, minimum RMS at 8 ohms from 20 to 20,000 Hz with no more than 0.5% Total Harmonic Distortion.

Shootout

Continued from page 26

won because it had bigger and stronger players, not because Maine went out and beat itself. This may not seem like much consolation, but to people who coach basketball for a living in Maine, I think it provides a good deal.

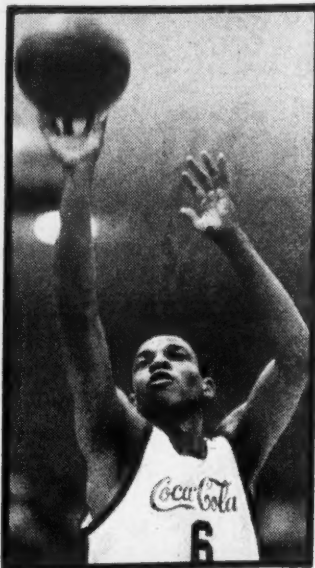
New York, bane of the tournament's organizers, showed up three planes and four hours late, minus four stars who were supposed to come and only eight players in toto. The team then calmly proceeded to kick the hell out of Atlanta, 106-79, in the worst mismatch of the evening. The only fun this game provided was in watching New York's Nigel Wallace, a 6-foot-4 junior who's going to school in Wisconsin (Shootout geography has a flexibility Kissinger would envy). He scored 18 points, but each time he scored was memorable. Vicious dunks were matched by drives on which Nigel showed a total disregard for his own (and everyone else's) body. On one, he threw up a toss while he was practically horizontal. It hit the top legal edge of the backboard, the white above the glass, and dropped through. The crowd reacted with that mixture of laughter and incredulity that

truly amazing plays cause, and then duly went nuts. Nigel even got a standing ovation from his teammates for sinking his only two free throws. From this, we can conclude he's no Rick Barry up there. He was the epitome of his team, an exceptionally physical bunch. Other teams playing New York get to know the wood.

The Chicago-Washington game was the night's only close encounter, breaking open only at the last. Although without 7-footer Earl Jones, another no-show, DC had a notable size advantage on Chicago, which had no player taller than about 6-foot-6. Even so, this team, like New Jersey, couldn't seem to make a basket unless the shooter's fingers were touching iron. Since Washington was able to out-rebound Chicago about 2-1, it kept close for most of the game.

David vs. Goliath is still a sure-fire plot, and the crowd was markedly pro-Chicago, swayed by the heroics of Rivers. Although Glen has his problems on defense — particularly his tendency to stare at a missed shot as if he'd just missed a putt to lose the Open — he is a strong rebounder, and will, as they say, get his points. Any way they give 'em out, as a matter of fact.

This year's Boston team had several advantages entering the Shootout. Pat Ewing, for one,



Glen Rivers: the chief David

comes to mind, but the most significant may be that the Boston squad is actually constructed as a team. Most all-star groups just pick the 10 or 11 best-known players in the area, the three highest-scoring guards, forwards, and so on, so each guy plays much like the others. The Boston team actually is made of distinct parts, separate basketball types. There's a point guard, Karl Hobbs, off guards like Pancho Bingham of Lynn and

Peter Krause of Dover-Sherborn, power forwards, quick forwards, and so on. They've played that way all summer, too, having competed against Russian and Yugoslavian national junior teams. Accordingly, their play was noticeably more fluid than that of the seven other squads, and Boston actually ran off quite a few nifty plays. In contrast, there were no discernible set plays in the Maine-Philadelphia game.

This careful typecasting would be useless without the leading man, Ewing. He still leaves his feet too quickly on defense, which often gets him in foul trouble, but otherwise, well, superlatives can get boring. Let's just say that Ewing has basketball skills that would do anyone proud, let alone a seven-foot-tall adolescent. In offensive and defensive style, he closely resembles one Bill Walton. He's even taken to banking jump shots off the glass. Only time and injury appear to stand between Ewing and eventual fame. More than likely a bit of fortune, too.

As the teams emerged from the locker rooms, they faded into the stands to watch their colleagues in action. Of course, even in mufti, it's hard to mistake basketball players, but height aside, most players were recognizable by dress alone. Most were clothed in complimentary jackets, T-shirts,

caps, and sweatshirts provided by the organizers of other high-school all-star classics in which they'd participated. The Capital Classic, the Dapper Dan, the Seamco tourney — the Shootout is really part of a circuit traveled by these kids, who've taken to wearing their souvenirs.

Art Aarons of the Chicago team wore a jacket that proclaimed him an alumnus of the Illinois All-Stars. When asked if he'd seen the New York team, his next opponent, play on Thursday, he said, "Oh, yes, 'course we know them by now." It was, Art estimated, his seventh such affair this season. "Glen (Rivers)," he added, "has been in at least 10. They're fun."

Aarons is absolutely right. The Shootout and its counterparts are fun. Even better, that's all they are.

It most resembled those junior-high assemblies where you were trooped together to hear how the Mercury astronauts were doing in their gallant assault on outer space. The NBA draft is just as silly to follow by radio as a space flight, but that didn't stop the press and Celtic season-ticket holders from piling into the Blades and Boards club last Tuesday to hear how the assembled representatives of 23 NBA clubs were doing in their assault on the class of 1980. This scene was duplicated in every NBA city, but it seemed particularly silly in the Celtics' case. After all, they'd announced what they were going to do the day before.

After months of transactional foreplay, Messrs. Auerbach, Fitch, and Mangurian decided to trade their number-one pick and number-13 pick in the draft to Golden State for their number-three pick and center Robert Parish, who came into the league four years ago with unlimited potential and still has every bit of it. Boston then used the number-three pick to select Minnesota's Kevin McHale, a 6-foot-10 bruiser described as the best center-forward prospect since, well, since Rick Robey.

It's a judgment call as to whether McHale will prove a better pro than Darrell Griffith. I don't think so, but no matter. What's more interesting is the nature of the 11-man team Boston is proposing to field next autumn. It will, we are told, have seven front-court men (including Eric Fernsten!) and four (count 'em, four) guards, one of whom will be M.L. Carr, and one of whom will be Gerald Henderson, who signed a new four-year contract on Draft Day.

"It's very easy, I can show you right now," Bill Fitch said to reporters who questioned this slightly top-heavy alignment. "Let's say we start Dave, Max, Bird, Tiny, and Chris. They won over 60 games last year, with bench help. Then as back-up I've got McHale, Robey, Parish, Henderson, and M.L. Two full lineups."

Very full lineups, given the size of those reserves, but very slow lineups as well. Since the Celts' defeat by Philadelphia, Fitch has insisted that they really need more "intimidation" up front, shot-blockers like Dawkins and Caldwell Jones. He has them now, but who will he put out on the court against guards like Paul Westphal, M.R. Richardson, Magic Johnson, and George Gervin? Archibald and Ford ran out of gas in the Sixers series, so with only two back-ups, they could wind up seriously winded around Groundhog Day.

Well, each to our own dark fears, and Bill Fitch, whose fears are darker than most, may now feel he has enough muscle to win a title. I can't help feeling that four centers out of 11 players is a bad plan for the last war. In this case the Celtics appear to be planning for the last playoff. ●

Advertisement

Advertisement

Advertisement

Advertisement

BRUNCH EDITION

The Front Page

The Great Breakfast Table Paper of The Nation

EATING and DRINKING

At Thompson Square in the Bunker Hill Mall Historic Charlestown, MA 242-5010

BRUNCH AT FRONT PAGE SENDS YOU TO NIGHT AT THE THEATRE . . . FREE!!

Stop in for Sunday Brunch at the Front Page and ask for your free pair of tickets to **SCRAMBLED FEET** now playing at the Charles Playhouse in Boston. REMEMBER — ALL YOU HAVE TO DO IS ASK!!

EXTRA! EXTRA!

Home-Fried Potatoes75

Bacon, Ham, or Sausage 1.25

Bagels and Cream Cheese 1.50

LETTERS TO THE EDITOR

She Loves Our Brunch!
"On my last visit to your restaurant with the Beacon Hill Ladies Club, I sampled your grand Sunday Brunch. Bless you and your brunch Mr. Editor!"
MRS. PHINEAS T. BLUSTER
BOSTON

Water Served at your Request



8th SMASH WEEK
TUES. thru FRI. at 8PM
SAT. AT 6:30 & 9:30 P.M.
SUN. AT 3 & 7:30 P.M.

THE MUSICAL HIT OF THE YEAR!
YOU'RE GOING TO LOVE IT!
Kevin Kelly, Boston Globe

SCRAMBLED FEET

AIR CONDITIONED
A MUSICAL COMEDY

Phone Res.. 426-6912
CHARGE TICKETS! Tele-iron (617) 426-8383

All Ticketron Outlets!

The Charles Playhouse
76 Warrenton St., Boston 02116

COMPANIED BY BAKED BEANS, HOT MUFFINS, AND
MAGNANIMA COCKTAIL, OR FRUIT JUICE, COMPLI-
*TAILS NOT AVAILABLE UNTIL NOON ON

S DELIGHT

M. AND BROCCOLI ON A TOASTED
HOLLANDAISE SAUCE AND SERVED
FRIED POTATOES

4.75

ED CRAB

H SLICED HAM, TOMATOES, DEVILED
LANDAISE SAUCE

4.75

BENEDICT

TH HOLLANDAISE SAUCE ON
OASTED ENGLISH MUFFINS

4.50

K & EGGS

VED WITH EGGS PREPARED TO YOUR
ME-FRIED POTATOES

5.75

E EXOTIQUE

WITH YOUR OWN FAVORITE FILLINGS
— CHOOSE FROM ZUCCHINI, MUSHROOMS, PEPPERS, ONIONS,
CHEESES, HAM, BACON, TOMATO, AND JELLY — OR FILLED WITH THE
EDITOR'S FAVORITES, WHICH ARE STRAWBERRIES AND SOUR CREAM
... ALL THIS, AND HOME-FRIED POTATOES TOO. "MAGNIFIQUE!" SAYS LA MONDE.

4.50

EGGS with SAUSAGE, HAM or BACON

THREE EGGS PREPARED TO ORDER, ACCOMPANIED BY YOUR CHOICE OF
SAUSAGE, HAM, OR BACON, SERVED WITH HOME-FRIES

4.50

FRENCH TOAST with SAUSAGE or BACON

THICK SLICES OF EGG DIPPED BREAD GRILLED TO A GOLDEN BROWN
SERVED WITH LINK SAUSAGE OR CRISP STRIPS OF BACON

4.50

QUICHE

A DELICATE MIXTURE OF
EGGS, HAM, AND CHEESE BAKED
IN A FLAKY PASTRY CRUST,
SERVED WITH TOSSED GARDEN
GREENS

4.25

BAGELS, LOX, AND CREAM CHEESE

AN OLD FAVORITE 4.25

Coffees & Desserts

(IMPORTS)

IRISH, with Irish Whiskey, of course 2.25
SPANISH, with Kahlua
"A Hearst Favorite" 2.25
JAMAICAN, with Tia Maria 2.25
DUTCH, with Vandermint 2.25
PRESS CLUB COFFEE, with Tia Maria,
Kahlua and Grand Marnier 2.50

(EXPORTS)

FRONT PAGE SUNDAE 1.70
CHEESECAKE, "Fabulous!" says
N.Y. Post, with Strawberries 1.60
HOT APPLE PIE, with Cheddar Cheese 1.50
EDITOR'S DESSERT (Ask your Server) 1.75
ICE CREAM 1.25

Beverages

Milk, Hot or Iced Tea, Hot or Iced Coffee .50
Bottle of Perrier Water 1.25

PRICES SLASHED

BASKERVILLES

RECORDS TAPES STEREO

PRICES SLASHED

LOST OUR LEASE!!

COMPLETE INVENTORY CLEARANCE

Records • Tapes • Stereo Equipment • Televisions
• Blank Tape • Record Care Products • Posters •
Classical

Prices Slashed!

all series 798
records and tapes

4.⁴⁹

all series 898
records and tapes

5.⁴⁹

all multiple
records & tapes

8.⁴⁹

SONY

12" Black & White TV



\$88

TV 123
Other models available

Samsung

19" color TV

\$269

19" Black & White TV

\$139

12" Black & White TV

\$69

45 watt AM/FM
stereo receiver

\$169

AM/FM stereo receiver
with cassette recorder

\$169

PIONEER

Model

CT-F750

STEREO
CASSETTE
DECK

\$219

Other models available

Empire
Cartridges
starting at

\$12.⁹⁵

maxell

UD35-90

7" Reel to Reel
TAPE

\$5²⁵ each

7" empty metal reel \$3.99
All models available

Garrard

belt drive fully
automatic turntable
with Shure cartridge

\$69

Samsung
Cassette Recorder
with AM/FM radio

\$69

stereo AM/FM cassette recorder

\$129

automotive in-dash
AM/FM cassette deck

\$59

Complete music system by
KINGSPPOINT

with turntable, 8 track recorder, AM/FM
stereo receiver & speakers

\$79

same model available
with cassette recorder
instead of 8-track

\$119

RECORD CARE PRODUCTS

Disc Preeners	2⁹⁹
Disc Cleaners	4⁹⁹
Dust Bugs	3⁹⁹
Empire Record Sleeve (10 pack)	1⁴⁹
8 Track Head Cleaner	1⁴⁹
Cassette	1⁴⁹
Disc Washers	7⁹⁹

Super stereo specials on Pioneer, Technics, Sansui, Koss, Sony and many more brand names!

372 Boylston St., Boston 267- 3708

Furthermore...

My father, myself: Daddy's little girl keeps growing up

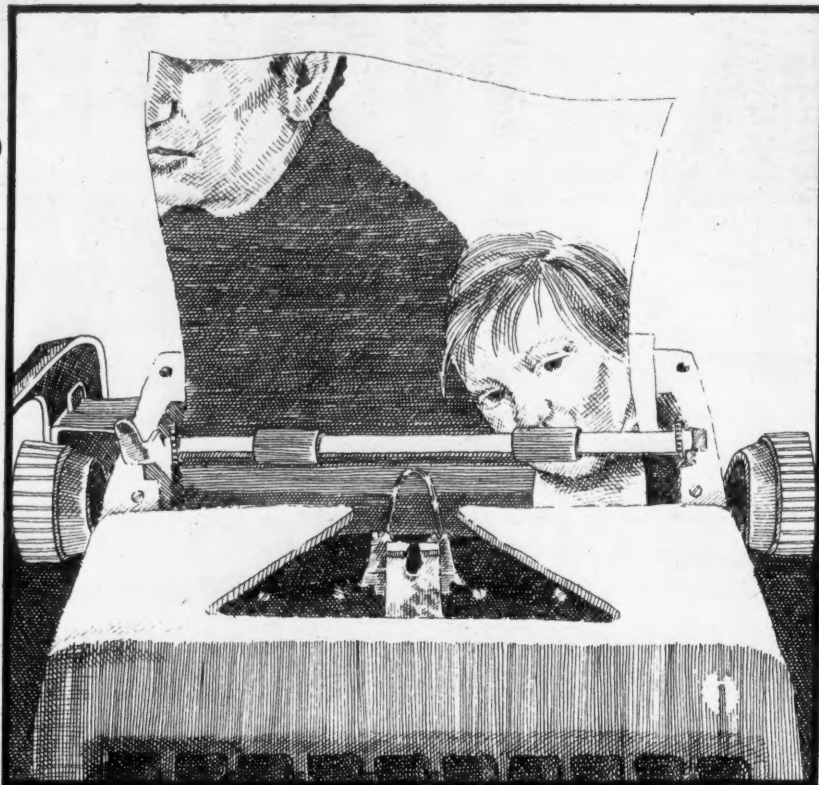
by Donna Kay Williams

The third Sunday in June has always had a special significance for me. I was born on one, providing my father with an appropriate gift for his first Father's Day. Every seven years or so — give or take a Leap Year — my birthday would coincide with his holiday, and we'd celebrate them together.

My father and I had a special relationship. Being an only child, raised in the South, I was the quintessential Daddy's Little Girl. "Daddy, don't you wish you had a little boy?" "Hell, no. I don't like baseball anyway." He'd take me shopping, buying me frilly party dresses, hand-painted dolls with golden hair and elaborate wardrobes, even an electric typewriter for my fifth birthday. Daddy and I would go to all the Alabama football games. We'd attend the ballet and concerts by Van Cliburn and Rubinstein. We did all the things together that neither he and my mother nor my mother and I shared.

When I was 15, my parents were divorced. My father had custody of me and our attachment flourished. I went to school and kept the house; he went to work and did the cooking. And I listened for hours on end, when I was supposed to be asleep, to his crying late into the night for my mother. But he had me, and you could tell he was proud. After I won the National Spelling Bee in New York, he wrote: "I'm writing this letter on your typewriter because it's the only one that can spell all the words." Daddy was a modern man, out of sync with the '60s and the South, warning me, "If you get married before you're 30, it'll be over my dead body." (I haven't.)

When my mother came back to us,



Katherine Mahoney

after a year, something changed, setting my father and me a little apart from each other. Daddy and I fought. Mama and I fought. Daddy and Mama and I fought. We fought about lots of things. The gap between us never closed, though from time to time I tried to pretend it didn't exist.

As my father grew older he seemed to become more and more dissatisfied with his life. I could see it in the way he snapped at me and my mother. I knew he was unhappy. I wanted to make things better, yet something made me impatient with his anger, as if I were responsible and didn't want to acknowledge that responsibility. The martinis before dinner gradually swelled to before, during, and

after dinner. The hours spent alone in his workshop became paramount. The telephone provoked four-letter words when it interrupted his work. My skirts were too short, my bedroom too messy; my overdrawn bank account embarrassed him (he was a CPA). So my mother and I became allies. And finally, ashamed of myself for rejecting something I couldn't face — the image of a man so embittered by his own and others' failings — I left home for the last time.

As my 27th birthday approached, to coincide again with Father's Day, I determined to rectify whatever I'd done wrong, to make up for those times I'd railed against my father. I lived in New Orleans then, so I planned to make the

300-mile trip home to Alabama on Sunday, June 19, to surprise Daddy. At three o'clock that morning, my mother called. And just like that, with no warning, my father was dead, at 51. I kept my plane reservation and flew home for Father's Day.

I ran across a letter the other day, one he wrote to me in 1969. I was 19 then, and had left home one Wednesday morning without even leaving my parents a note. Again, my birthday fell on Father's Day, and they came up for a visit. My father later wrote to me:

"I'm not a letter writer, Kay, I just can't. But you must know that you're the most wonderful thing in my life. Having dinner with you at Peter's Backyard was perfect and you are my joy. Love, your Daddy."

Finding that letter made me stop and think about my father, something I haven't let myself do for almost three years. It's hard to accept the loss of the person for whom you did everything, the person whose approval meant more than anything to you. Without him, the urge to succeed dims. So I've spent these three years paralyzed by my own inability to accept the absence of my father. Only since last Christmas, when I finally forced myself to go back home for a holiday with my mother, have I begun to deal with it. It was precipitated by a catty remark from a friend of my mother's. "Your father loved you, Kay, in spite of everything." In spite of everything, indeed! He loved me because of everything I was to him. So two months ago I quit schlumping around from one temporary job to another, and got back into my career. With that change came a renewal of self-esteem and an end to what I had thought would be a permanent depression.

Now, as another June 19 and another third Sunday in June arrive, I can look back at the man who was my father without tears, without reproach. No, he wasn't particularly happy when he died; but how many of us, if we died tomorrow, would be completely happy? And as I come to grips with being 30 and assess the total picture of myself, I see that I am what my father would have wanted me to be. I am many of the things he was. ●

Call 267-1234 **THE BOSTON Phoenix** classified

NEWS ALONE IS NOT ENOUGH.
104 FM WBCH gives you a radio magazine

Sunday, June 15 8-Noon
BOSTON SUNDAY REVIEW

THE RAMSEY CLARK-IRAN DEBATE
 George Wald and Mary Anderson, American delegates to the International Conference on US Intervention in Iran, discuss their trip and the resulting furor back home.

THERE'S GOLD IN DEM DERE RECORDS
 Danny Riccio of Zoundz can tell you how much that vintage Troggs LP is really worth.

A FAMILY FEUD
 Massachusetts delegates to the recent White House Conference on Families talk about the controversy surrounding that symposium.

PLUS:
 Gay counseling... Gay Pride Week... and the music of the Garthenia Beal Gospel Ensemble.

THE PEOPLE INVOLVED IN THE SHOW:
 Produced and co-hosted by Mat Schaffer along with Dinah Vaprin, Danny Schechter and Marc Gordon as announcer.

Brought to you in part by your local McDonald's Restaurant

McDonald's
 Nobody can do it like McDonald's can.

Boston Sunday Review
 is a fascinating summary of the past week's activities in and out of the world of Boston. News, music, talk and listener participation are all blended by WBCH's talented news department. Investigation, information, entertainment; we'll give you a special taste of why the week ends here on FM-104.

Every Sunday, 8 a.m. - noon.

Correction

Due to an error by *The Boston Phoenix*, the **Harvard Wine & Liquor** ad on page 40 of Section A is incorrect. The correct ad appears on page 28 of Section C.

"The Dinner Party" is ART . . .
"The Dinner Party" is HISTORY . . .
"The Dinner Party" is Coming to Boston . . . With Your Help

The Dinner Party is a work of art of unprecedented beauty and scope symbolizing women's achievements in Western civilization.

BECOME INVOLVED IN THIS EXCITING EVENT
 Sponsorship of The 39 Plates, The 39 Runners, and The 999 Heritage Women is being offered for donations of \$500, \$250, and \$15, each respectively.

AS A SPONSOR —
 Your name will appear on a wall panel as part of the exhibit which opens in Boston on July 3rd at the Boston Center for the Arts Cyclorama.

Sponsors of the Plates and Runners will also be invited to the invitational opening party July 2nd.

The Boston exhibit of The Dinner Party: Judy Chicago is sponsored by the Boston Women's Art Alliance, in association with The Boston Phoenix, as part of Boston Jubilee 350.

Send a Check or Call: 267-0941
 Contributions are Tax Deductible

Boston Women's art alliance, inc.
 Institute of Contemporary Art, 955 Boylston St., Boston



HOUSE of HURWITZ

PRESENTS

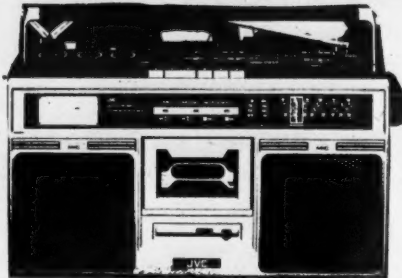
569 WASHINGTON ST., BOSTON, MA 423-3143

JVC Radio Cassette Recorders



RCM 70 • Metal-ready and able
• Big output power
• Two 16-cm (6 1/2") woofers and two 5-cm (2") tweeters

\$429.95



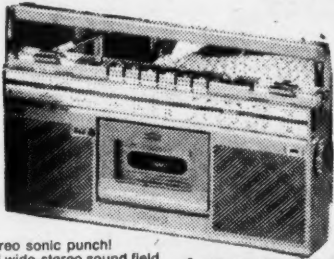
RC 646
• Multi music scanner
• Rewind and auto-play mechanism
• LED on-station dial indicator

\$229.95



RC 545
• Quality stereo combined with economy
• High-level IC construction
• One-touch recording ease
• Output power: 1.2 watts per channel min

\$199.95



RC S5

• Compact stereo sonic punch!
• Biphonic and wide-stereo sound field
• Instant one-button recording
• Output power: 1.0 watt per channel min

\$255.00



RC 343
4-Band (FM/MW/SW1/SW2) radio cassette recorder

\$129.95

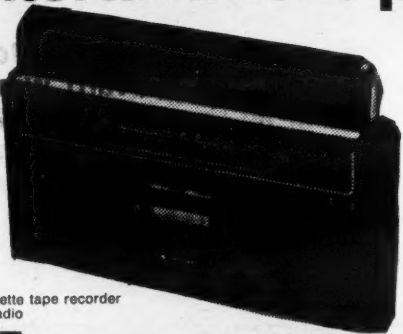


RC 204
3-Band (FM/MW/SW) radio cassette recorder

\$89.95

SANYO

Entertainment products for a better life



M9902 stereo cassette tape recorder w/ AM/AM-MPX radio

\$99.95



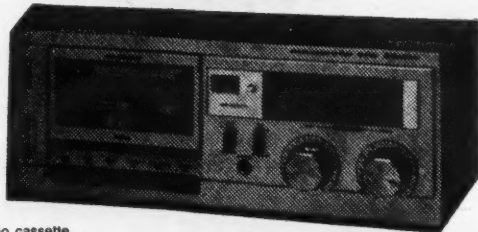
M9970 stereo cassette tape recorder w/ AM/FM radio & coax hi-fi speaker systems

\$199.95



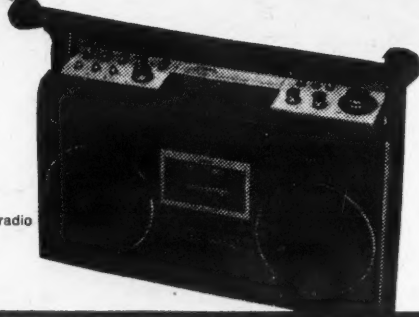
M9977 deluxe stereo cassette tape recorder w/ AM/FM-MPX stereo radio

\$229.95



RD5006 high fidelity stereo cassette deck

\$99.95



M9994 professional stereo hi-fi cassette tape recorder w/ AM/FM radio

\$349.95



\$59.95 #5207




\$125.95 #5226



\$99.95 #5251



\$94.95 #5532



**Mickey Mantle.
Famous ex-Miller Lite
drinker.**

Look who switched to Natural Light.

Mickey Mantle switched to Natural Light because he prefers the taste.

He had no idea that Natural Light's great taste comes from using only the finest natural ingredients.

Or that there are no artificial ingredients in Natural Light, unlike

some other light beers he had tried.

We don't think he even noticed the ingredients listed right on the label: Water, Barley malt, Rice, Hops, Yeast.

What counts for Mickey is taste.

And on that score, we've both made a hit.

**Natural Light.
Taste is why you'll switch.**

Urban eye

edited by M. Dolden

Inset: illustration by Leo Byrnes



I'LL DRINK TO THAT

It isn't often that you get to drink 79 wines and feel as if you are making a worthwhile contribution. You will have a chance soon, though, since the California Wine Institute is sponsoring a wine tasting for the benefit of WGBH on June 22, from 5 to 8 p.m., at the Chestnut Hill Mall.

Twenty-nine California wineries, from the well-known Robert Mondavi to the lesser-known Roudon Smith, have donated the wines. The offerings are impressive, and include the 1977 Pinot Noir Second Release from Clos du Bois, the 1977 Cabernet Sauvignon from Stag's Leap, and several different Fume Blancs and Sauvignon Blancs. The tasting provides a good opportunity to sample different varietals, and see how a Chardonnay differs from a Fume Blanc; you also get to compare the same varietal from several different wineries. Tickets (\$12, tax deductible) are available from several wine and food shops around town, including Berenson's, Brookline Liquor Mart, Cave Atlantique, The Cheese Shop at the Chestnut Hill Mall, DeLuca's, Harvard Wine and Liquor, Macy's, Malben's, Merchants Wine and Spirits, Sage's, A Wine for All Reasons, and the Winecellar of Silene, or during the tasting at the entrance to the Mall (near Charley's).

— Michael Apstein

COLLECTING INTEREST

Across from the Necco factory on Mass. Ave. in Cambridge sits a little building bearing a sign that says "MIT Historical Collections." The arrow at the bottom of the sign points you down a tiny street to a nondescript entry through the building's side door; another sign just inside directs you up the stairs to the second floor. Your first thought inside is that you've lost your way. But at the second-floor landing, wonderful things begin to appear: a long corridor stretches before you, lined with

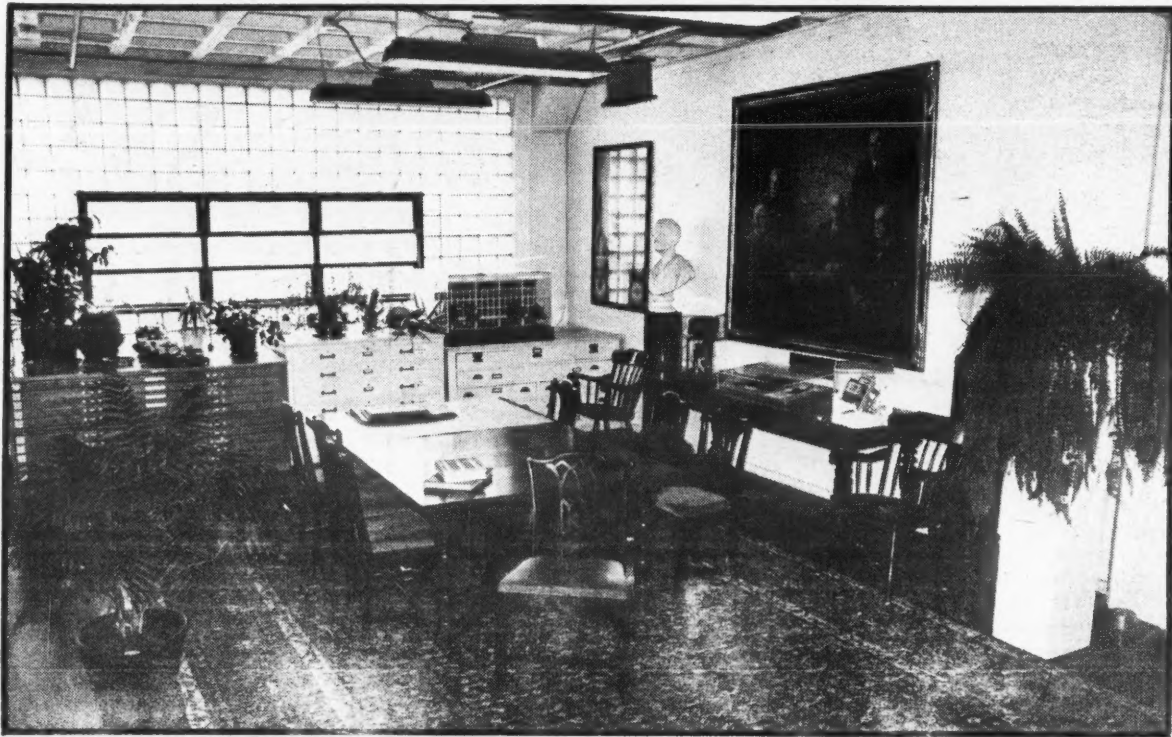
portraits of distinguished-looking people; old museum cases hold a melange of objects from mercury glass vacuum tubes to a collection of globes on wooden stands and memorabilia for former presidents of MIT. Around a corner is a section devoted to some of the first women alumnae, suffragettes, architects, chemists. And there's also a portrait of former President Walker, completely embroidered in silk, a gift to him from the Chinese students' union. There are oil paintings by Charles W. Woodbury, class of '86, with a careful notation explaining the difference between a restored work and one that has not been cleaned. There is a piece of gilt ornamentation from a Louis Sullivan building in Chicago, with an

explanation of where it came from and why. An entire room of flat files holds architectural drawings that date from the turn of the century.

The exhibits along the halls are brightened by green plants, and sunlight flows through windows that look out on enclosed spaces between buildings, typical of MIT's industrial campus atmosphere. But the feeling here is domestic, almost as if you have been allowed the privilege of poking through MIT's attic full of trunks and boxes marked "SAVE."

The MIT Historical Collections, 265 Massachusetts Avenue, Cambridge, is open from 8:30 a.m. to 5 p.m. Monday through Friday. Admission is free.

— M.D.



Courtesy of the MIT Historical Collections

Lifestyle Index

Renting	4
Survival	6
The red & the white	7
Thought for food	8
The fat & the lean	9
Puzzle	12
Classifieds	13



Flint Born

PEEK EXPERIENCE

Here's a dandy little item for those of short stature (yes, kids too) and for paranoiacs. The Telescopic Periscope (\$1.25) can be used for peering over the madding crowd (especially valuable for those of us who are close to ground level and who tried in vain to catch a glimpse of the Tall Ships), at Jubilee 350 events, parades, Sox games, and the like; it may even become part of the urbanite's essential equipment. The Telescopic Periscope also extends one's vision all around, as well as up: when held to the eye and rotated, it is possible to see a full 360 degrees without so much as straining a neck muscle. Not a bad idea if you want to find out who's following you.

Oh, okay, we admit it's a toy. But this sure wouldn't be the first time adults have "discovered" something that kids have found fascinating all along.

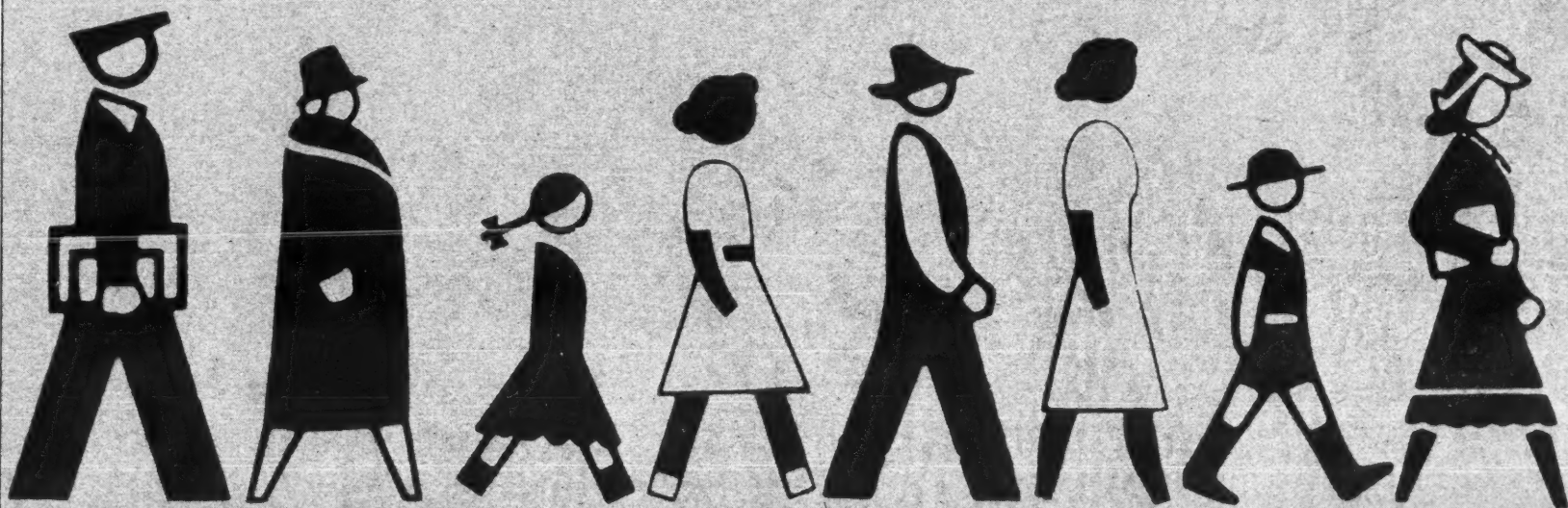
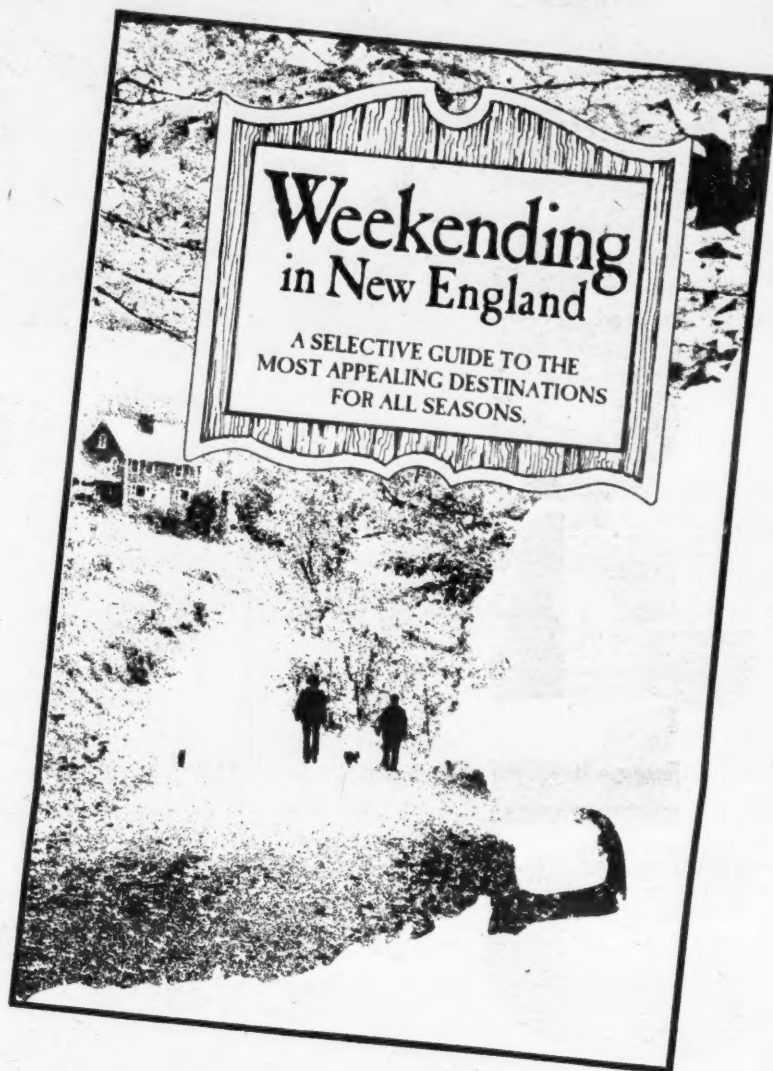
The Telescopic Periscope is available at the Museum of Science Gift Shop.
— M.D.

GREAT ESCAPES

With the advent of summer and the increased possibility of slipping out of the office early on Friday and maybe slipping back in at noon on Monday, many folks are considering close-to-home, weekend excursions as a sort of piecemeal vacation. *Weekending in New England* (\$7.95), a new book by the authors of *Daytripping and Dining in Southern New England*, is written with just that kind of time frame in mind and offers 18 destinations as possibilities. Authors Betsy Witteman and Nancy Webster admit that they are "addicted to going away for the

weekend," and have written *Weekending* as a seasonal resource guide; they offer specific suggestions for summer trips to the Berkshires and Bar Harbor, fall in Cape Cod or Providence, Christmas in Hartford, and spring at the Connecticut seashore. They are also careful to note that these excursions can be taken any time, and that the information — directions, access by public transportation, things to see, accommodations, dining and shopping suggestions, and even recommendations for children — is offered with the entire year in mind.

Weekending in New England is available at the Bookstore Cafe, South Market Building, Faneuil Hall Marketplace, or by mail for \$9.20 from Imprint Publications, 20 Isham Road, West Hartford, Ct. 06107. — M.D.



ROVING EYE

What do you think or do while you're waiting in line at the movies?

Usually, I'm not very happy about waiting, and I try and figure out how long I'll have to wait, and wonder if it's worth the wait. I always look at the movie posters for coming attractions, too.

David Selkirk, mechanical engineer, Boston

I count my money to see if I have enough for popcorn and a drink too, 'cause sometimes I only have

enough for one thing and then I have to choose which one I really want.

Katie Gaites, age 9, Lexington

Oh, I guess I listen to the other people in line, talking about the movie, and try to hear what the people who are coming out of the one before are saying about what they just saw, and look and see if they're smiling, or if they were crying — after *Kramer vs. Kramer*, everyone was sort of red-eyed, and I knew I would be too.

Susan Garrison, student, Boston

I don't know that I do anything in particular. It is an

opportunity to watch people, though — usually people won't stand this close to one another unless they're forced to do it, and I know I'm not very comfortable doing it. It is one place, though, that when you're alone — and I go to a lot of movies by myself — it isn't a strange thing.

John Salvo, teacher, Cambridge

Not much, look at my watch, figure out the best place to sit inside — wait.

Rich Lawrence, musician, Boston

LOCKED OUT

by Neil Miller

I have seen the rental-housing future and it's gloomy. I live in a pleasant studio apartment in Cambridge. It's on the small side; when guests come for dinner, they have to eat at my writing table. So last month I decided to take a tentative look around for something bigger. I was determined to stay in Cambridge, and I figured that \$300 a month (utilities included) would be a realistic rent. That's a good deal more than I'm paying now.

My first discovery was that it was very difficult to get to see anything at all, even though the end of the school year was approaching fast. "Call back in a few days. We might have something then," was how most realtors answered my inquiries. Home Locators, a Watertown agency that charges \$40 to take you around (they promise to give you \$20 back at the end of a month if you don't find an apartment through them), offered more practical advice. Cambridge was "difficult," they maintained, and the price I wanted to pay "inadequate." If I wanted a one-bedroom in Cambridge, I should expect to spend somewhere between \$350 and \$500. I was urged to call every day. "Cambridge apartments come in and go out very quickly," they said.

A look at the Sunday papers proved fruitless, but I soon got my first break. Another agency took me to see two small and charmless rooms (plus a kitchen) on one side of a labyrinthine apartment building on Mass Ave. The view out the windows was of a concrete slab. The price was \$277 a month, everything included. When I expressed reservations, my genial host — Stan of Porter Square Realty — took them with equanimity. "I might have something at \$330 coming up soon. But probably it'll be in a building like this," he said. "Things are tight. If you can, maybe you had better stay put."

On the other side of the Charles River, meanwhile, Janet and Harry are having troubles, too. They have a lot more money to spend on rent than I do — \$550, they figure, including utilities. But after three discouraging months, they are still looking. At first they had planned to spend about \$400 a month for a one-bedroom Back Bay or Brookline apartment "with character." Now they have accepted the idea of paying more and have forgotten about the "character." And they are finding that agents want a sizable finder's fee, too, ranging from half a month's to a full month's rent. "We've been to realtors; we've been through the papers; all our friends know we're looking," says Janet. "But if we're doing something wrong, I don't know what it is. This isn't as bad as New York yet, but it's getting there."

No, Boston isn't as bad as New York yet. And granted, it's never been a simple proposition to find an affordable apartment in Cambridge, Brookline, or the more desirable parts of Boston. But something is changing. Talk to your landlord: mine says that everywhere he goes, someone asks him if he has an apartment available. Ask your local realtor: Ladd Martin of Beacon Hill's Crescent Realty says this year isn't quite bad as last (high interest rates have cut down on condo conversion somewhat, and a Boston ordinance requiring landlords to give tenants a year's notice of conversion has delayed some loss of rental housing). But Ladd sees the lull as temporary. "It's still drastically worse than it was three or four years ago," he says. "As soon as the prime comes down and most people have been notified, I think we'll see things get worse again." Or talk to a tenant activist: "Most people feel that if they had to leave the place where they are now living, they'd have to move to substantially worse housing or further from the center of town," says Cole Harrison, a member of the steering committee of Boston's All-City Housing Organization, a coalition of housing groups.

For the first time, politicians are realizing that their tenant constituents are having troubles. Cambridge, Brookline, Malden, Lynn, Lowell, Framingham, Woburn, and Boston have all slapped some sort of restrictions, ranging from severe to weak, on the conversion of rental units to condominiums. But in Cambridge and Brookline, much of the damage to the rental stock has already been done. "It's like quicksand," says Roger Lipson, director of the Brookline Rent Control Board. "The more you fight it, the deeper you sink."

A spate of anti-condo bills has been introduced in the state legislature. Boston Mayor Kevin H. White has appointed a special housing commission — comprising landlords, tenants, and social thinkers — to study the situation. On the federal level, the General Accounting Office has called the rental-housing situation "a national crisis."

With the June rush here, apartment hunters are trying out some new strategies. They are ringing door bells and putting notices in mailboxes. Some are tacking signs on trees and telephone poles and offering hefty rewards. "You can see how serious the crisis is by noticing the amount of reward that is offered," says David Sullivan, the only tenant who sits on the Cambridge City Council. "Three years ago, they were offering \$25. Now they are offering \$200."

Why is affordable rental housing becoming increasingly difficult to come by? Like most economic issues, this one is in part a matter of supply and demand. And it's also one of price — which, in this case, is not neces-

sarily related to supply and demand.

First, supply. Virtually no new rental housing is being built anywhere in the US; housing starts of all varieties are at their lowest levels since World War II. Interest rates are unpredictable at best and construction costs are sky-high. "The whole housing scene is grim, but certainly the rental scene is grimmer than home ownership," says Lang Keyes, a professor in the department of Urban Studies and Planning at MIT. And George Slye, president of the local landlord organization, the Greater Boston Real Estate Board, says, "It is just not of interest to the private sector to build rental housing because you can't make the numbers work." Slye has a familiar landlord complaint — rent control, which is in effect in Brookline and Cambridge and still lingers on for some Boston apartments. Slye waves away objections that new construction in those cities and towns is not bound by rent control. "No investor in his right mind is going to build rental housing in a town where there is rent control or where it has even been discussed," he maintains. "Because even if there are no controls now, they can always change the rules."

Whatever the role of rent control in this situation, it is clear that for the present, we are stuck with the rental housing we've got. Just how is this supply faring? The Boston Redevelopment Authority (BRA) reports that the city's housing stock — rental and non-rental — increased by approximately 10 to 15,000 units between 1970 and 1980, from about 232,000 to 245,000 or so. There was some construction in the '70s, but most of it was subsidized, "project-type" housing — elderly housing, public housing, HUD housing — and you have to meet certain income (or age) requirements to move in there. This kind of housing increased from 22,000 to 42,000 units. Over the same 10 years, the private rental stock — the kind of apartment you find on Commonwealth Avenue or in Allston-Brighton — actually declined from 71,000 units to 69,000 units. Some apartments were converted to condominiums and so were lost from the total; some were lost to fire or arson; others were simply abandoned. And the number of single-, double-, and triple-decker units — some of them owner-occupied but most of them rented out — also declined, from 139,000 to 130,000. (Included in the last category are condominiums which, in wake of 3000 conversions in the last few years, now number about 4500. That's still less than two percent of Boston's housing stock.)

In Cambridge and Brookline, the situation is similar. According to Peter Stanton, executive director of the Cambridge Rent Control Board, nearly 10 percent of the rent-controlled units that were in existence in that city in 1970 have been converted to condominiums. Although the city council has now put a ban on further conversions, it didn't do so until approximately 2000 apartments left the rental rolls. New construction — mostly condos or housing-authority units — has made up for this loss, and the total Cambridge housing stock is slightly greater than in was in 1970. But the number of rental units hasn't kept pace. And in Brookline, according to Roger Lipson, 2200 to 2500 apartments in that town have been converted to condominiums since 1970. That's 18 percent of a rent-controlled stock of 11,000 (there are about 6000 non-rent-controlled apartments in Brookline, but few have been converted). Brookline has introduced some very tough condo restrictions (see accompanying box), there has been some new construction, and some condos have even returned to the aegis of rent control as owners rent out apartments — yet the rental housing loss hasn't been made up for.

It's safe to say, then, that supply has gone down. Not drastically, but enough to cause problems. As Lipson puts it, "In an ordinary market there is a lot of competition for existing apartments in areas such as Brookline. And on top of that, you've got people moving out of converted condominiums competing with the other people for what's left of the rental units." Rolf Goetze, director of housing-revitalization programs for the Boston Redevelopment Authority, compares the situation to a game of musical chairs. "In 1970, we had more chairs in the room than we had people. Suddenly, by 1980, there are not enough chairs to go around."

So much for supply. Now what about the number of people trying to find chairs to sit on? Goetze says that the "age group that is settling down today is 20 to 30 percent greater than it was in 1970." And many of these children of the Baby Boom want to settle down in Boston or Cambridge or Brookline, clearly more attractive today than they were 10 years ago. Other changes are so familiar they have become the new clichés: the energy crisis is encouraging suburbanites to consider moving into town; young people are not living at home with their parents as much as they used to; the rising divorce rate means there are more smaller households looking for separate places to live; gays are crowding into the center city. All this appears to be reflected in low vacancy rates — three to four percent in Boston, two percent in Brookline, less than one percent in Cambridge. The US Department of Housing and Urban Development maintains that any vacancy rate less than five percent constitutes "a crisis."

But do all these people really want to rent apartments?

Some of them clearly do. They can't afford to buy a condo, or aren't settled enough to do so. Others — both well-heeled and well-established — defy the advice of accountants, fathers-in-law, and friends who tell them the way to get rich quick is to buy a condo. (A cartoon in a recent issue of the *New Republic* featured a middle-class couple at a party, with the woman telling her husband, "When they start talking real estate, let's leave.") For such people, renting offers flexibility and freedom that more than offset the tax advantages and responsibilities of home ownership. As one woman put it, "If I'm going away for the weekend and the roof falls in on Friday, I still want to go away. If I owned, I couldn't do that."

But landlord Slye believes these non-conforming renters are a minority. "If you remove the student demand, the demand for rental housing is way down," he says flatly. Many people who are settling down don't want to rent an apartment, he maintains, but to "own a piece of the rock." Since single-family homes are beyond most people's budgets (the price of a single-family house now averages close to \$70,000), owning a piece of the rock means owning a condominium. To Slye, the condo is the new starter home. "the tract house of the future." And he claims that conversion doesn't necessarily affect the rental-housing market: often, he says, when an apartment is converted and leaves the rental rolls, an ex-renter comes off the rolls of those looking for rental housing. The former tenant, he says, is now a contented condo owner.

Maybe so far, this doesn't add up to "a crisis of monumental proportions," as Councilor Sullivan describes the Cambridge situation. But there is another factor, too — price. Despite rent controls and a weak market that existed in the mid '70s, prices have gone up. And public perception may just not have kept pace with the prices. So when people talk about a shortage of rental housing, it may be akin to talking about a shortage of \$3000 cars or \$12 shoes. For this reason, John F. Kain, head of Harvard's Department of Urban Planning, who recently did a 93-page study on condo conversion commissioned by the landlords' Greater Boston Real Estate Board, actually talks about a "surplus" of rental housing. Not a surplus at prices most of us want to pay, mind you, but a surplus at the price it costs to produce a new apartment at current construction costs.

The BRA's Goetze — while attesting to a decline in supply and increase in demand — believes that the crisis is heightened in many people's minds because there is no \$210 apartment to be had. "Is there a shortage of a decent steak for \$1.95?" he asks. "Is there a shortage of nice apartments for \$210? Yes. But if you are willing to spend \$300, it's not so bad. An awful lot of people have stayed put for a while. They don't understand why the nice apartment they have for \$210 doesn't go on indefinitely for \$210. It's an inflation question and a perception question. Inflation has actually raised the costs. The perception is the assumption that somehow housing wasn't part of the bundle."

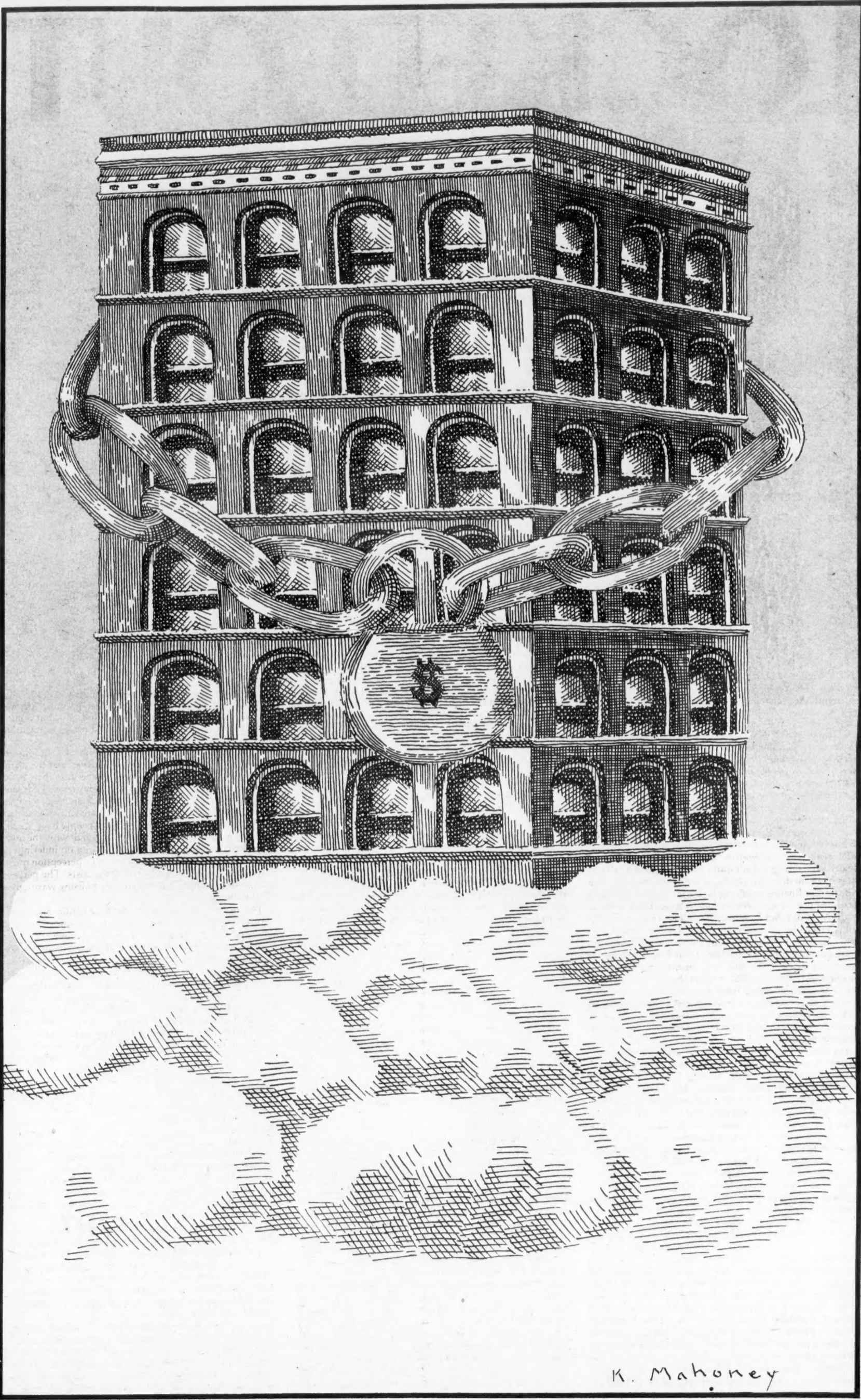
For many, this may just be a semantic argument, though. Shortage or not, many a "consumer" is discovering that he or she can't afford to move.

And if the consumer chafes at this combination of inflation and perception, the landlord isn't very happy either. He's still renting his product, in many cases, at a rate far less than satisfactory. According to Professor Kain's study, rents have simply not kept pace with inflation: by 1979, he figures, consumer prices in the Boston area had increased by 118 percent over 1967 levels, while residential rents had risen only 76 percent. Corrected for inflation, rents in 1979 were only 83 percent of what they were in 1973. So landlords argue that — especially in communities where rent control is in force — the landlord can't increase his rents to keep up with inflation and operating costs. "You've got to be crazy to own rental housing in Boston, because on a fixed rent there is just no way you can put oil in the tank, fix the roof, keep the property up, and pay your increase in property insurance," says Slye.

These arguments don't impress everyone, of course. Roger Lipson insists that rents *have* kept up with expenses. He notes that most Brookline landlords take their annual general adjustments and don't petition for individual increases. Tufts University sociology professor and tenant advocate Peter Dreier emphasizes that "cash flow is not the major way most landlords make money." He notes that even if rents don't match expenses, for the larger landlords, depreciation allowances and other tax benefits plus "leveraging" (getting a mortgage on a new building because they already have one on an old building) can put them in the black. And besides, he argues, if landlord incomes haven't matched inflation, tenant incomes have fallen even shorter.

In any event, plenty of landlords are just plain getting out of the business. And condominium conversion is an increasingly popular way to do this, often at a handsome profit for the developer, if not for the landlord. But while conversion may give the landlord a way out, a city more property tax revenue, and a prospective homeowner his "piece of the rock," for the tenant it's another problem.

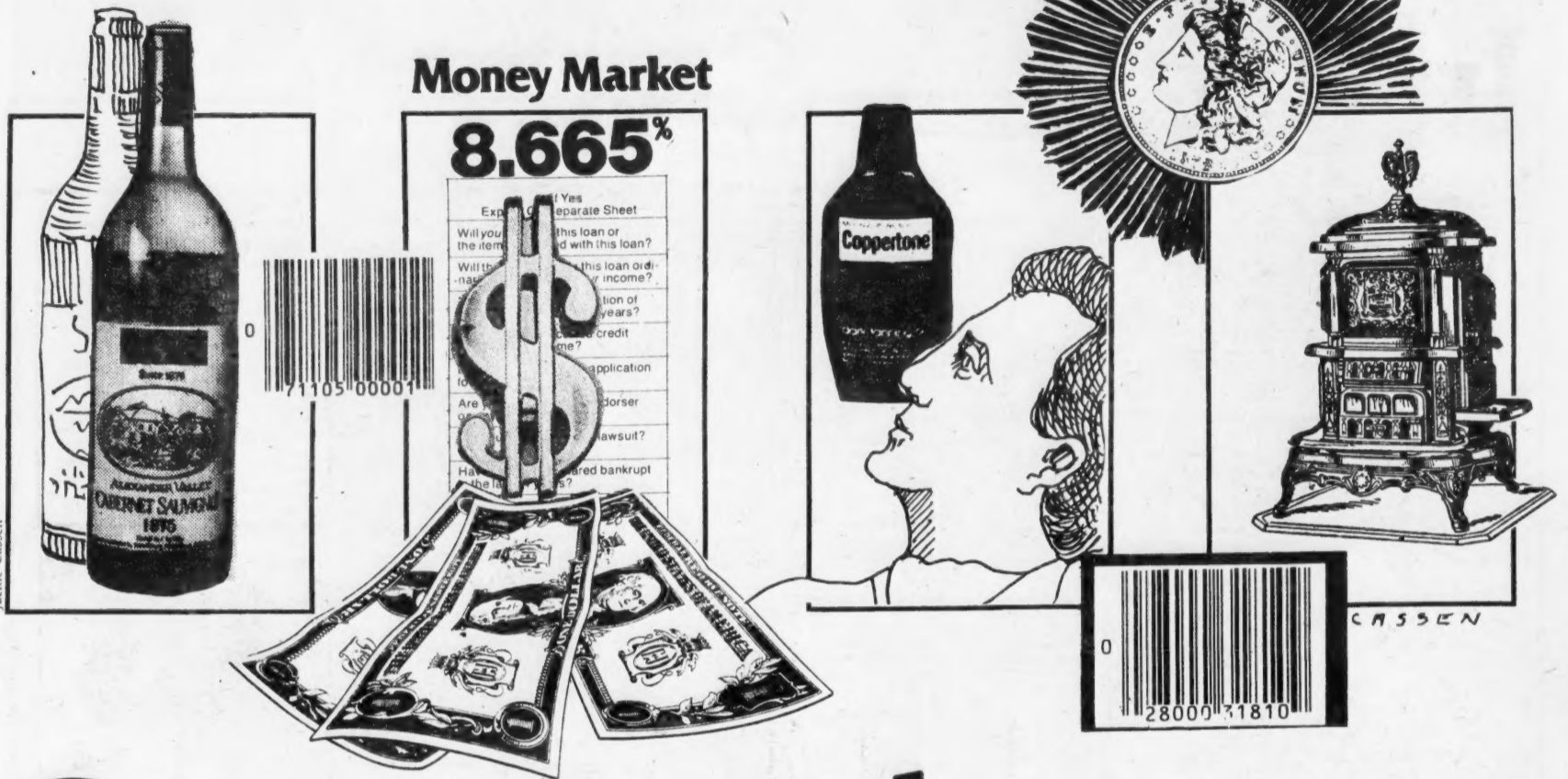
Continued on page 10



Katherine Mahoney

K. Mahoney

Survival



Consumer update

Some things old, some things new, and more things to seethe about

by Rick Borten

Consumers are affected by almost every breeze that rustles through the marketplace and every gust of hot air that blows through the halls of government. Those winds have been unpredictable over the past few months, so it's time to update some of the things we've covered recently.

For years, people who could afford \$10,000 US Treasury notes bought them as a safe, high-interest investment that protected their savings against the ravages of inflation. Consumers who didn't have \$10,000 lying around were stuck with the five or five-and-a-half percent interest paid on traditional savings and NOW accounts. But in the last decade, money-market funds were developed to attract the investments of these moderate-income people. By pooling their investments, the funds enable consumers to get in on high, short-term interest rates with very little risk and without being penalized for withdrawing their money at any time.

Money-market funds are a cross between a bank account and a mutual fund. As in a regular account, you deposit your money (usually a minimum of \$1000 to \$3000, depending on the fund), your balance earns interest, and you can write a check at any time to withdraw some or all of it. But money-market-fund interest rates (which change daily) have been well over twice the low, stable rates paid by banks; and many funds impose no service charges for checking or other transactions.

As the 1970s (and inflation) advanced, more and more people realized that the old ethic about saving money for a rainy day was actually costing them buying power. (After all, while savings may accumulate five-and-a-half percent interest at the bank, inflation has decreased its purchasing power by more than 14 percent during the past year.) When money-market funds began advertising their services, people responded, and in 1979 the total assets of all funds jumped from \$10 billion to \$40 billion. Among the nation's leading money-market funds are such Boston-based companies as Fidelity Daily Income Fund (with an annualized return of 14 percent for the 30-day period that ended May 28) and Scudder Managed Reserves (with an annualized yield of 20.5 percent for the same period, according to *Donoghue's Money Fund Report*). In March, as part of its inflation-fighting efforts, the Federal Reserve Board issued a ruling aimed at getting people to put their money back in the bank; it prohibited the money-market funds from investing 15 percent of all new deposits. But that action did little to decrease consumer interest in the funds, and now the FRB has decided to reduce the 15 percent reserve requirement to seven-and-a-half percent of all new deposits.

Even though bankers were probably investing their own cash in money funds, they were alarmed over how many of their customers were withdrawing their savings and putting it into these high-yield investments. Most financial institutions responded by advertising bank savings certificates that pay almost as much interest as the money funds. (One bank's television commercial depicts an affluent-looking middle-aged man engaged in a telephone conversation with someone who's trying to convince him to invest in a money-market fund. No, this

self-assured man says, he'll stick with the safety of his bank's high-yield certificates.) While experts consider money funds to be very low-risk, it's true that the federally insured bank certificates are even safer. And now that the credit crunch has eased up, some financial analysts are predicting that money-market interest rates may fall below 10 percent by winter. The guaranteed interest rates of bank certificates may become considerably more attractive as a result. (The annualized yields of such funds as Scudder and Fidelity, mentioned above, look pretty good, but they've already slipped from where they were just a few weeks ago, when *Donoghue's Money Fund Report* listed the Scudder Managed Reserves yield at 24.6 percent.)

Unlike the money-market funds, from which you can withdraw your money at any time simply by writing a check, bank savings certificates mature over a set period of time, and the penalty for early withdrawal is often stiff. And while money-market interest rates are constantly fluctuating, the bank certificates' rates are guaranteed to remain stable over the maturity period. Bank certificates maturing in six months and paying an annual effective interest rate of about 9.3 percent usually require a minimum investment of \$10,000, but longer-term (30 month) certificates can be obtained for \$500 or less, and pay an effective yield of around 11.5 percent.

Options like money-market funds and high-interest bank certificates (both of which are likely to keep paying more interest than savings or NOW accounts) are good news for moderate-income people who feel their savings are being devoured by inflation. But money analysts, who seem as confounded by the current state of the economy as the rest of us, warn consumers to keep an eye on changes in interest rates, and to be ready to shift their money to the best investment as the inflationary period progresses. By keeping your money where it will earn the highest interest rate at minimal risk, you won't get rich but you just might be able to stay ahead of inflation.

Consumers won two rounds recently. The first was in April, when Massachusetts Attorney General Frank Bellotti denied a request by the Brockton-based Shaw Supermarket chain to relax a state requirement that all products be marked with their selling price. Then, on June 3, the Supreme Judicial Court unanimously rejected an argument by the Purity Supreme chain against the item price-marking rule. The attorney general's consumer-protection regulations make it "an unfair and deceptive act or practice . . . to fail to affix to any goods offered for sale to the public the price at which the goods are to be sold . . ." But Shaw, Purity Supreme, and other leaders in the supermarket industry's Massachusetts Food Association want to eliminate price marking and use electronic scanners to pick up coded price information (those black bars and stripes that now appear on just about everything we buy). These hieroglyphics — the Uniform Product Code — contain detailed product-identification information that enables a store to program its computer with the current price of, say, a medium-size jar of Brand X Peanut Butter, and use a scanner at the check-out counter to register and print on

a sales receipt, "Brand X Pnut Btr — med — 99 cents." Massachusetts Food Association director Milt Segel claims that the Uniform Product Code system can reduce store costs, and ultimately the customers', by doing away with time-consuming price marking on every supermarket product. "It all boils down to a faster check-out with less chance of error, and a check-out tape that lists each item and price rather than just a jumble of numbers," Segel says.

Consumerists like the sped-up check-out and the detailed tapes, but they strongly oppose the elimination of price marking on individual packages. Seeing prices, they contend, enables customers to make comparisons; further, they feel the actual marking process may slow down stores' inclination to make frequent cost increases on items that are already on store shelves. Association of Massachusetts Consumers president Dermot Shea argued that "to take away price marking on the grounds that the tab at the cash register is adequate price information is a fallacy . . . There's no way that the average consumer can possibly remember the price on each item as he or she reaches the check-out counter. What if the coded price doesn't jibe with advertised prices? Consumers use the prices marked on individual goods as a safeguard for budgetary reasons, as well as a way to check on the price charged at the check-out cash register."

Bellotti was convinced by Shea, his consumerist colleagues, and many others who wrote in opposition to the elimination of price marking. And the justices of the Supreme Judicial Court were convinced both that the attorney general has the authority to make price-marking rules and that "item pricing will enhance the overall consumer-protection scheme." The upshot: computerized check-outs are okay, but stores still have to put prices on all their goods.

Consumer and law-reform leaders have been pushing for a new law that's so reasonable they can't understand why the legislature hasn't acted on it. The bill is aimed at making sure that co-signers of loans know exactly what they're getting themselves into.

Creditors — banks, finance companies, and other businesses that lend money — often require borrowers to obtain a co-signer in order to reduce the risk of non-payment, particularly when the borrower doesn't meet the lender's usual standards for a loan. But when a co-worker or relative asks you to co-sign for him, you're not just giving a friendly endorsement of his reliability; you're making a commitment to pay the debt if the borrower doesn't. And there are many times when a creditor will make only a half-hearted attempt to collect from a borrower who falls behind in his payments before going after the co-signer for the money. Sometimes co-signers find that they're having credit-union loan payments deducted from their paycheck because the co-worker who obtained the loan lost his job; sometimes a wife who co-signed her husband's car-loan application finds herself saddled with the payments after her husband has split — with the car.

According to Brad Honoroff of the University of Massachusetts Community Advocates Law Center, "The

Continued on page 11

The red & the white In Spain, in Spain

Visiting bodegas:
By George, I
think they've got it

by Harvey Finkel

Let others build castles in Spain; I'll muse on bodegas, having just enjoyed a two-week Iberian wine idyll.

Besides the general pleasures of a Spanish sojourn and the informative delights of the wineries, my visit was timely and practical. French wines in particular are becoming progressively too expensive; Californians and Italians are beginning to show signs of similar upward mobility. Thus, the more reasonably priced but potentially excellent Spanish wines are assuming a hitherto unprecedented importance in our market. We'll concentrate on the dry wines of the north of Spain, leaving the justly famed aperitif and dessert wines of Montilla, Jerez, and Malaga — from the south for another trip.

After the mandatory landing in Madrid one is well-advised to partake of that great city, being certain to make the short drive to the south to view, as El Greco did, the breathtaking prospect of Toledo. (And though the sights of Madrid are too well-known to mention here, I am compelled to insist you visit the exquisite but often overlooked Museo Lazaro Galdiano.) Madrid and Toledo share Spain's vast central plateau with the broad expanses of the vineyards of La Mancha, source of a huge quantity of inexpensive wine. Valdepenas is the best-known subdivision of this region. Its wines are always cheap and usually quite decent.

Now, on the way north, heading for the Rioja, it is of impractical interest to make a brief detour into the valley of the Duero, in Old Castile, to visit the arcane vineyard of Vega Sicilia, whose name denotes the fertile field of Saint Cecilia. (This river, incidentally, flows westward into Portugal, where, as the Douro, it creates the terrain that is home to port.) Made in tiny quantities and rarely available, Vega Sicilia may be the best table wine of Spain: it is certainly the most expensive. Only red wine is made here, from a combination of grapes, two of which are reputed to be Bordeaux descendants. It is given at least 10 years of barrel age, yet comes out vigorous, pleading for time in bottle to develop nuance and bouquet. An altogether remarkable wine — elegant and firm, possessed of complexity, fine fruit, and finish. Since there's not sufficient cooperage to store all of the meager production of 8300 cases, about half is bottled in its third or fifth year and labeled "Valbuena" — still a fine and rare wine.

We had a bottle from the same district that was of very different style, though still enjoyable, and very inexpensive. Protos 1970, made by a local cooperative, Bodega Ribera Duero, is dark in color, smells of very ripe fruit and wood, with overtones of mint, and has a nice balance of fruit, acid, and tannin. With its lingering aftertaste, it could pass for a fine California wine. It is not exported yet.

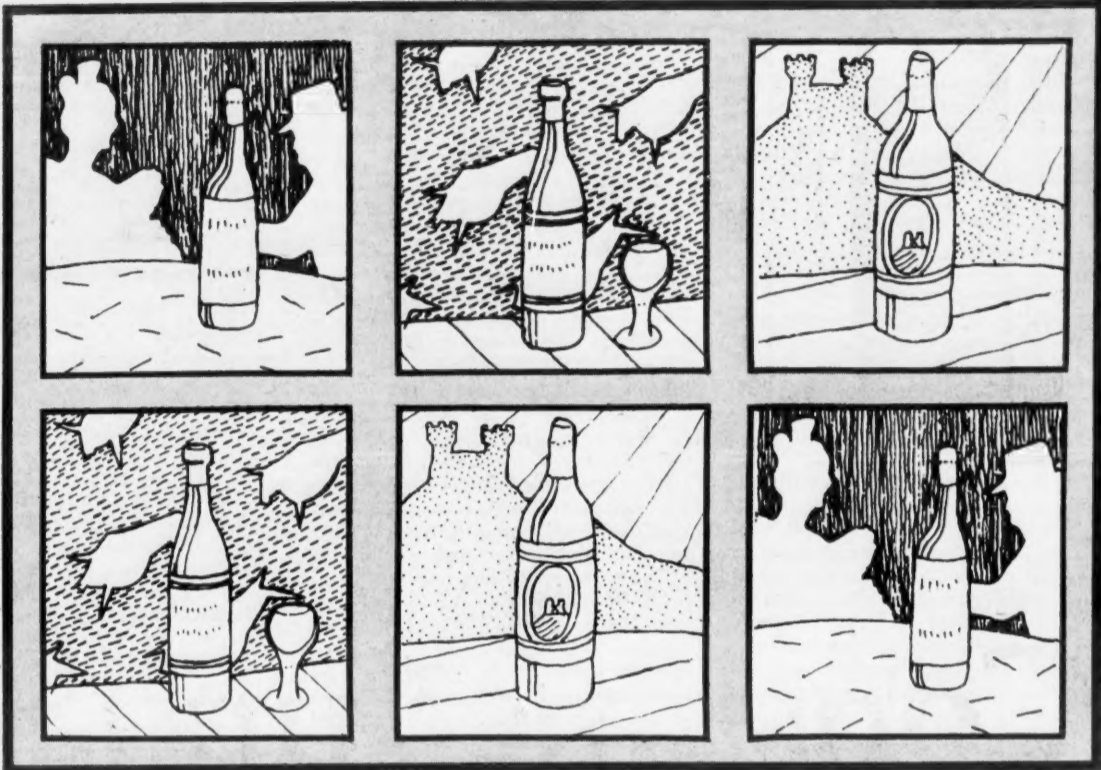
Now for the Rioja, source of most of Spain's finer dry wines. Laid out along the River Ebro in mountainous north-central Spain, and named for the Rio Oja, a small tributary of the Ebro, the region is divided in three. Rioja Alta and the smaller Rioja Alavesa produce the finer wines; those of the Alta are likely lighter and more elegant, while those of the Alavesa tend to be fuller-bodied. The Rioja Baja, warmer and lower, in general produces more ordinary, coarser wines, which are used in blending or as unbottled house wines.

White wines, making up only 10 percent of the total production, are made from viura, garnacha blanca, and malvasia grapes. With apparently increasing exceptions, they will not interest us nearly as much as the reds. They often suffer from old methods that compromise the fresh fruitiness we seek. Thus, they are often dull, overly oaked, and even oxidized. Lately there is a glimmer of change: cooler fermentation and less wood aging can yield good white wines here.

Red wines are made from tempranillo, garnacha tinta, graciano, and mazuelo grapes. There are two main styles. The lighter Clarete, in a straight-sided, high-shouldered, Bordeaux-type bottle, is likely to have a preponderance of tempranillo from the Alta. The fuller Tinto, in a sloping, Burgundy-style bottle, may be derived mostly from Alavesian garnacha. But don't bank on these fine distinctions. The better red wines do benefit from barrel and bottle aging. The *reservas* get several years. Of whatever style, they are fine company for the traditional roast baby lamb or suckling pig.

Vintages do vary in this high, cool region, and I get the impression that their citation on labels can be trusted more and more. The finer vintages of the last decade appear to be 1970, 1973, 1976, and 1978. The wines of 1971, 1974, and 1975 are at least satisfactory, with those of 1979 just behind; 1972 and 1977 were poor vintages.

Almost all the Rioja wines are blends rather than single-vineyard bottlings, so it is the style of the house



Illustrations by Leo Byrnes

that counts. Of nearly 40 licensed-to-export (major requirement is appreciable size) bodegas in the region, we could visit only a handful, but these will be representative. (I must express my appreciation of the warm and informative hospitality of these establishments, and of the help of Mr. Charles Ocheltree of the Spanish National Tourist Office of New York, of Elena of Giupo de Export Adores de Vinos Riojos in Logrono, and of Myron Norman of Brookline in facilitating these visits.)

Let's start in the Rioja Alta: at Haro, a small town on the Ebro, amid a cluster of a dozen bodegas. We visited two here, both traditional in manner. After a tour of Bodegas Muga under the informed and quietly competent guidance of Isaac Muga Cano, we settled down to sample several bottles in front of a roaring fire of vine-wood (it was a cool morning). A 1973 Muga Blanco maintains a good balance of fruit and acid without any sign of the oxidation that plagues so many Iberian dry whites. It is red, however, that impresses: the 1975 Muga has rich bouquet, good body and fruit, with a modicum of oakiness and a lingering aftertaste — a nice, round wine. The '74 is leaner, and thus perhaps less fetching. The Muga reserve wine, Prado Enea Reserva, is aged longer: a year in large wooden vats, four years in small oak barrels, and two years in bottle before release — a painstaking and expensive process. The 1973 is an impressive wine. Good color, though little bouquet has developed. To taste, it is elegant and complex; it finishes well and has a fine future. Muga no longer makes a significant quantity of still white wine, but Don Isaac loves bubbles, so he is starting to make a cava (a Spanish sparkler made by the Champagne method). This is a small-artisan/family endeavor, even to barrel-making; total production is about 30,000 cases per year. The wines therefore cannot be cheap, but they are good. Myron Norman plans to import them.

Just around the corner is the headquarters of an equally careful and traditional winemaking family, the large Bodegas R. Lopez de Heredia, Vina Tondonia, where we were warmly received by the energetic director of foreign trade, Anastasio Gutierrez Angulo. The winery is entered through an attractive old building containing dignified, wood-paneled offices. Much of the activity goes on in spaces tunneled an eighth-mile into the rock under the adjoining vineyard. While the techniques are meticulous and principles up-to-date, the processes here, as a Muga, are careful handworks by true craftsmen. Not only is the wine made that way, but the barrels are handmade right here, the bottles hand-dipped in sealing wax, and so on. We ended up in an ancient, subterranean wine library — really a treasure room — muffled with curtains of cobwebs and lit by candles, and had a delightful time tasting wines. We started with a remarkable one, a Vina Tondonia Blanco Secco of the 1964 vintage — a 16-year-old, dry, white wine — which offered fruit and oak, body, length, and the suavity that comes only with maturity, with no hint whatsoever of senility. The reds were next. A 1973 Vina Tondonia had satisfactory fruit and lots of woodiness. The 1968 Vina Tondonia Reserva (it spends seven years in barrel and four or five in bottle before release) is a very rich and elegant yet lean wine, soft and smooth and good. The Vina Bosconia Reserva of the same vintage, containing a higher proportion of tempranillo than the Tondonia, is sweeter and fruitier, its finish and bouquet impressive. Both are fine wines, one emphasizing elegance, the other strength. Unfortunately, no one seems to be importing them to Massachusetts these days.

We now proceed down river to the village of Cenicero (meaning "ashtray," in reference to the Roman crema-

torium that once occupied the site). Here we'll find Bodegas Riojanas, an old favorite of mine, and another winery proud of its traditional methods. Seems to me these work much better for the reds than whites, which I found unattractive. I fondly remember the '66 and '70 Monte Real Reservas from this winery — they used to be sold for \$3 in Boston. I was recently astounded by a bottle of the '52, an innocent but wise purchase of my vinous adolescence. It has developed into a truly great wine, fit to stand with classic Bordeaux, which it resembles. Our tastings at the winery were enthusiastically led by our host, Cesar Bobadilla, and bodeguero (winemaker) D. Felipe Frias. The 1973 Monte Real is a good wine, rich in fruit and still quite tannic. The 1968 Monte Real Gran Reserva is light in color (not always of predictive value in Riojas), almost sweet in its richness of bouquet, and also tannic. It seems a good wine, though I had to wonder what so much tannin was still doing there after 12 years. Is the '52 a lesson or an exception? Vina Albina is the lighter-bodied red of Riojanas. The '73 is still woody, but has spicy aroma and austere fruit. Gran Reserva '70 is richer and longer, but also in the lean style. I prefer the Monte Reals. I've not seen either on Boston shelves of late.

Passing through Logrono, the commercial center of the Rioja, we leave the Alta for the Rioja Alavesa and the village of Oyon. Here, the impressively modern Bodegas El Coto produces 215,000 cases yearly, a lot of wine for a premium winery. It is just beginning to explore the non-Spanish market. We toured the winery and tasted the wines in the efficient company of Jesus Martinez Bujanda, the *consejero* (that means the boss), whose family goes way back in the wine trade, and Julian Diez Blanco, the commercial director. It was immediately apparent that the wines are cleanly and competently made. The 1977 El Coto white is light and fruity, well-balanced and unwooded. The *rose* is full-bodied, has a hint of sugar, and possesses enough acid to give it a tingle. The red is light in color, and hasn't much bouquet or fruit, tasting woody and tannic. Surprisingly, it has a decent finish. I'd guess the wine is just too immature to be showing much: mark it for retasting later. One step up in quality from the El Coto red is the Coto Vintage 1975, darker, more complex, fruitier, and with an excellent finish. Coto de Imaz 1973 is the current top of the red line. Deeper in color still, elegant in bouquet, and full of very good flavors in the front of the mouth, it is tannic and short of finish — a mark of youth, I think, not a defect. Good future here.

Now for the Baja, where there are a few good wineries in addition to the makers of bulk ordinary. We had a most cordial welcome at Bodegas Muerza in San Adrian by the *director-gerente* (managing director, I think), Jesus Cantabrana Mtx. de Salinas. The winery itself is no showplace, but it gets the wine made, as we learned in the cool, dark cellar, tasting through the '70s. I was not enchanted with any white or *rose*, but the reds, called Rioja Vega Tinto, are good wines and attractively priced. The 1978, just bottled, is still simple — too early to tell; the 1977 is a good wine already, with spine and enough oakiness, and some interesting complexity. I believe it will round out nicely. The 1973 seemed modest in fruit and harsh in finish when first tasted, but with some airing it developed hints of spice and character. (I tasted from another bottle on returning to Boston, and found it a sound wine that is likely to be brought in at about \$3 by Myron Norman Imports.) The 1971 has been a success here, having done well in blind tastings against more expensive wines. It is mature and thoroughly pleasant. You

Continued on page 11

Thought for food Ask the cook

In the can, on the street, in the oven, and on the Waterfront

by Sheryl Julian

Essex Agricultural and Technical Institute, in West Danvers, which specializes in teaching food processing and technology, has just opened its facilities for the summer, free of charge, to anyone interested in canning.

Home canners must bring their own produce, seasonings, and Mason jars (it's nice to have along a funnel and a paring knife, too); the school will provide everything else (including supervision by staff members). You can use government-approved USDA recipes or those from a Ball Blue Book only, and when the canning is done, the staff will keep a sample from each batch you've put up, to make sure it is safe.

The canning center at Essex will hold two four-hour sessions, Monday through Friday, from 8 a.m. to noon and from noon to 4 p.m. Evening sessions will be offered if demand is sufficient. Canners must make reservations (call 774-0050 from 8 a.m. to 4 p.m. and ask for the canning center) and state at that time what kind and how much produce you will bring. Essex's aim is not only to promote safe canning procedures but also to stimulate home gardening and encourage shopping at farmers' markets.

To obtain a copy of the USDA's *Home Canning of Fruits and Vegetables*, send \$1.50 and a request for *Home and Garden Bulletin No. 8* to Superintendent of Documents, Government Book Store, Room G-25, JFK Federal Building, Boston 02203, or call the book store at 223-6071 and charge it to your Visa or Master Charge.

From Boston, take Route 1 to Danvers. Get on Route 62 heading toward Middleton (the second exit). The school is a quarter-mile up the road, on the right. The canning center is in Berry Hall, on the ground floor.

The Artisans, a store that specializes in unusual imported crafts, is celebrating its 50th year with the opening of KitchenArts, a cookware shop (161 Newbury,

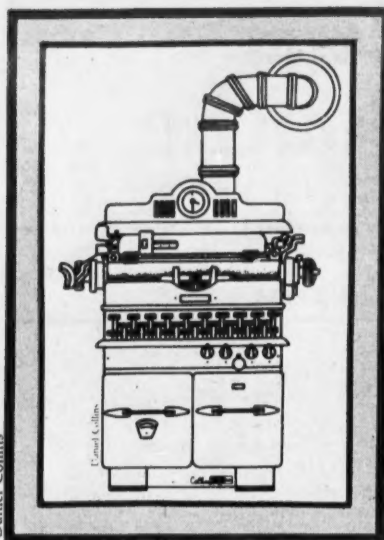
two doors away from Artisans). The two-week-old store is not yet stocked to capacity, but already has some of the touches that make The Artisans—such a fascinating place to wander through: a copper Mongolian hot pot (\$90) graces the window, along with a brass Mongolian hot pot (\$170), and a huge brass-and-glass Cambodian noodle-vendor's cart (\$250). In addition to carrying All-clad Master Chef (aluminum kitchenware lined with stainless), KitchenArts offers the Calphalon and Leyse lines, Cuisinart cookware, and several brands of copperware.

Owner Will Mack explains that he hopes to have the best selection of kitchen knives for home use, and he's off to a good start with Wusthof Trident and Henckels (both from Germany), Dexter and Chicago Cutlery (made in the US), Sabatier (France), Forschner (Switzerland), Marks (Brazil), and Bunmai and Gold Fish (from Japan). Most of these are high-carbon stainless, and the store guarantees every knife it sells. There's a knife-sharpening service, for which you are charged according to the length and dullness of your blade, and if the shop's not too busy, you can get your knives done within a few hours. There are early signs that the same buying flair we knew in the parent store prevails here: handmade patchwork potholders (\$1.50); a French Lucite string holder and cutter (\$4.95); English muffin rings (\$3.50 for a set of four); cork retrievers (\$2.50); genuine straws from Germany (\$1 for a package); and five kinds of peppercorns, including Tellicherry, Malibar, Lampong, Sichuan, and Muntok white peppercorns.

By September, a 38-foot-high chef's hat will hang out front.

KitchenArts, 161 Newbury Street, is open Monday through Saturday from 10 a.m. to 6 p.m.

The enclosed recipe for Pecan Puffs from *The Joy of Cooking* were the first



Daniel Collins

cookies I made with my mother when I was a child, so they have special meaning. They used to look like balls and now they are flat. What am I doing wrong? J.W.L., Washington, DC.

The recipe you sent said it makes about "40 balls," whereas the original from *The Joy of Cooking* says the yield is "32 cakes." I tried it several times, with varying amounts of flour, and got little domed cookies, not balls, each time. If you're making 40, then yours are so small that they are flattening before they have a chance to set from the heat of the oven. I noticed that any uneven hotter spots in my oven caused a few in each batch to flatten, so you might want to check your oven temperature and make sure it's not too hot. If you rotate your baking sheets halfway through cooking, that should ensure even heating. More flour than the amount you already use makes a cookie which is far too crumbly. By the way, it was only after I made a batch that I recognized the familiar taste from my own childhood.

Here's the recipe as it is printed in *The Joy of Cooking*.

Pecan Puffs

About 32 one-and-a-half-inch cakes

Rich and devastating

Preheat oven to 300 degrees.

Beat until soft:

1/2 cup butter

Add and blend until creamy:

2 tablespoons sugar

Add:

1 teaspoon vanilla

Measure, then grind in a nut grinder:

1 cup pecan meats

Sift before measuring:

1 cup cake flour

Stir the pecans and flour into the butter mixture. Roll the dough into small balls. Place balls on a greased baking sheet and bake for about 30 minutes. Roll while hot in:

Confectioners' sugar

To glaze, put the sheets back into the oven for a minute.

Cool and serve.

The New England Aquarium will hold a four-day outdoor fish festival beginning Monday, June 30. Each day, visitors may observe — free of charge — cooking demonstrations using underutilized fish in a variety of ethnic and cultural styles. All this takes place on the terrace behind the Aquarium from 11 a.m. to 2 p.m. Folk dancing and/or music performances, as well as crafts exhibits, will be held in front of the Aquarium. Here's the schedule.

June 30: members of the French-American community will prepare salmon pie; a Scandinavian group will feature fried and marinated herring; the Mashpee Wapanoag Indians will offer steamed clams, steamed crabs, and quahog pie; and members of the Greek community will fry squid.

July 1: Flower Market Restaurants will prepare sauteed skate wing, sea squab in herb butter, and scallops with monkfish. The firm will also demonstrate how to shuck clams and oysters and how to fillet fish. And if it's exotica you're after, it will show you how to grill mako shark and offer you a taste of sashimi. The Gloucester Fishermen's Wives will be on hand with cauldrons of fish chowder.

July 2: the Gloucester Fishermen's Wives will return with their chowder; an Afro-American group will prepare shellfish gumbo; and Cape Verdeans will make *moloh de tautga* (tautog in a gravy sauce).

July 3 (the cooking demonstrations begin at 10 a.m. this day only): Chinese chefs will prepare curried squid, fried monkfish cakes, pan-fried shrimp in ginger sauce, and sweet-and-sour flounder. At noon, members of the Italian community will grill fresh tuna steaks and clams and mussels. They will also prepare stuffed squid. Seafood salads and periwinkles will be offered for tasting. One of the activities on the other side of the Aquarium from noon to 2 p.m. is a Chinese paper-folding workshop, during which visitors will have a chance to try their hand at folding paper fish.

The American Right to Choose:

Choose glasses:

Choose designer frames . . . From Cardin to Von Furstenberg, you'll find them all.

If you're looking for budget frames . . . value starts as low as \$5.00



Choose contacts: Bausch & Lomb or American Optical soft contact lenses are yours for only

\$69

One hour service for most soft contacts and glasses only at American Vision Center.

* The largest inventory of soft contact lenses of all types are in American Vision Center all the time.

The American pledge is to provide the highest quality, most affordable eye care possible. Contacts or glasses, the choice is yours but the guarantee is ours. If you're not completely satisfied with your purchase, return it within 30 days and we will refund your money . . . that's the American pledge to you.

American Vision Center
Illinois, Maryland, Massachusetts, New York, Pennsylvania, Texas

BOSTON 380 Boylston Street 266-0561 American Express and all major credit cards accepted.

GRAND OPENING SPECIAL

EYEGLASSES

GRAND OPENING SPECIAL

\$10 OFF

\$10 off any frame over \$25
380 Boylston St. 266-0561

Offer expires
June 30

SAVE — TRAILER LOAD SALE

Chairs, Files, Tables

	+		=		
List \$75.95 SALE \$51.95		List \$90.95 SALE \$62.95		Formica Tops (Available in 6 Colors) \$32.00	3 Sizes — 5', 6', 8' \$41.95 \$56.95
Secretary Swivel reg. \$85.00 \$42.50				Executive Swivel Tilter reg. \$110 \$54.99	

CAMBRIDGE Office Furniture
57 Walden St., North Cambridge Walden St. off Mass. Ave. (2100 block)
876-6614 or 876-8790

THE Guarantee

The Boston Phoenix is making classified advertising better for you. We guarantee that if your ad in the For Sale, Apartments for Rent, Roommates or many other categories doesn't work after you've bought it in advance for two consecutive weeks . . . we will keep running it FREE. Not just for one more week, but until it works. All you have to do is call and tell us to rerun your ad. The guarantee applies to any non-commercial ad for a single transaction. Now THAT's a guarantee. FREE until it works. THE Guarantee.

Call 267-1234

The fat & the lean

La Bonne Bouche

Life after Kamman

81R Union Street, Newton Centre; 969-1320; open for dinner from 6 to 10 p.m. Tuesday through Saturday; closed Sunday and Monday; beer and wine license; no credit cards accepted; the restaurant is up one step and down four.

by John David Ober

Modern Gourmet was controversial throughout the reign of the *prima donna* of the kitchen, Madeleine Kamman; and it seems destined to remain so under the new regime. Devotees and detractors have always been vociferous, and there appears to be little neutral ground.

Although the restaurant is now owned by a consortium of local women and renamed La Bonne Bouche, many of its erstwhile strengths and weaknesses are pretty much unchanged, as if the Kamman spirit were still seething in some recess, ever threatening to erupt.

Much of the food we sampled was exceptionally good by any standard—but then it ought to be, at prices that rival, and in some instances surpass, any others in greater Boston. Apart from the minuscule salad, the portions were small but adequate, and the food was carefully and attractively arranged on the plates for maximum contrast of colors and tastes. But a gourmand might well expect larger servings than La Bonne Bouche proffers without being guilty of gluttony.

The redesigned dining rooms have a simple charm, and the tables are widely spaced: lean elegance without frills. Still, though, the atmosphere is not entirely comfortable, owing to a feeling of stuffiness in several senses of the word: venti-

lation is poor (as it always has been) and the air is close—not a situation conducive to fine dining. Second, the waiting staff is more professional but no less erratic than in the Kamman years. An attempt at European formality comes off as a stiff and awkward caricature of French service, and the effect is more nearly arrogant than polished and efficient; the ambiance is of a temple rather than a temple of gastronomy.

Specifically: we were pressed to order immediately after being seated, before we had had time to study the wine list; when we finished the main course, the table remained uncleared interminably. Two empty aperitif glasses stayed in place throughout the meal. Tepid drinking water had come straight from the tap; we finally got ice, but it was unpalatable and cloudy, like that served at a place I know called Joe's Bar & Grill. A water glass that required refilling was removed instead. The commercial bread was inferior to several brands currently available in Boston. These are little things, perhaps, but there were too many careless details.

In a special act of hubris, neither Modern Gourmet nor La Bonne Bouche put salt and pepper on the table. When we went, the vinaigrette on the wee salad of decent greens and fresh basil was drastically undersalted. (We were reminded of

a visit to the United States some years ago by M. Michelin at the behest of *Life*. He was ready to bestow one Michelin star on the old Bruxelles in New York when he noticed the absence of salt and pepper on the tables. No star.)

The wine steward deserves a special citation for contemptuousness. Instead of recommending a wine or asking what we planned to eat, he plunged the corkscrew into our selection, a bottle of Morey-Saint Denis, and announced pontifically, "The Santenay would have been better." In fact, the 1976 *premier cru* Morey-Saint Denis (one of the Burgundies imported by Champion Wines) was splendid despite a small amount of sediment. Santenay is fine wine, but it is not in the same league as a good Morey-Saint Denis; nothing like closing the door after the cork is out of the bottle.

La Bonne Bouche's menu changes monthly. On our visit, there was one complete *table d'hote* dinner (\$18), which included appetizer, main course, vegetables, salad, and dessert. Everything else was *a la carte*. In addition, there were some specials: mussels in white wine, shallots, and cream (\$14); lamb kidney chops (\$18); and vanilla ice cream with blueberry compote (\$3.75).

We sampled all of the appetizers and main courses on the menu. Salad mimosa came as part of the *table d'hote*. Small strips of ham, tender green beans, and spinach were dressed in a spiky vinaigrette and topped with minced hard-boiled egg; the yolk and tiny strips of white correctly remained separate. A first course of soft-shell crabs (\$4.50) was glorious in its simplicity. Two crabs, small enough to be perfectly tender, were sautéed in clarified butter and served with lemon wedges.

Cucumber mousse with fresh fennel (\$3.75) was airy in texture, dense in flavor. Cucumber slices, olives, tiny salmon caviar, and dill sauce complemented the refreshing mound of soft green.

Cream of asparagus soup (\$3.25) deserved a medal, for it was a masterpiece. Built on an extraordinary base of stock and cream, the vegetable had not been pureed into a nondescript paste, but retained a texture of its own.

The main course on the *table d'hote* menu was a stew made with small cubes of veal and a sauce of stock, port, and fresh chervil, and slowly simmered until the flavors had merged while the meat was still intact. We also tried the three *a la carte* entrees: beef filet in a balanced sauce of stock, mushrooms, shallots, and Madeira (\$17); scallops pan-fried and served in a sauce of white wine, orange, and thyme (\$16); and braised squab in rhubarb-mustard sauce (\$15). Prices included the salad and attractive side dishes arranged with strips of fresh beet, rice pilaf, and julienne carrots.

Again it should be emphasized that the quality of the ingredients and much of the cooking at La Bonne Bouche are exemplary. Sauces have character and balance, and fresh herbs are used with discretion and to great effect. Only the wine sauce on the scallops was insufficiently emulsified and thin.

Desserts were less impressive than appetizers and entrees. The *table d'hote* dinner included a passable lemon mousse without much flavor. Strawberries with Framboise liqueur (\$3.75) were not ripe enough, even allowing for the inadequacies of the hollow giants shipped in from California. Cake topped with strawberries and kirsch (\$3) had a porous texture, and it was far from light; more kirsch would have helped. The unlisted dessert—ice cream with blueberry compote—comprised three tiny scoops of delicious, homemade vanilla; the topping, however, was closer to jam than to fruit compote.

Many of the flaws at La Bonne Bouche could easily be rectified, and for the sake of the new owners and the dining public we hope they are.

ITALIAN
The Boston School of
Modern Languages
ONE ARLINGTON STREET •
BOSTON, MASSACHUSETTS 02116 U.S.A.
• TELEPHONE 617/536-5505

The Subway
at Nobby's

Nobby's & The Subway at Nobby's
151 Harvard Ave. Boston 264-5121 M-Th 9-4:00 F 9-8:00 Sat 9-8:00
Nobby's at Coolidge Corner
267 Harvard St. Brookline 277-7222 MTW, F, Sat 9-6:00 Th 9-8:00

Summer Music
at
LONGY
For information on our
summer call 876-0956

Beauty Gardens
for men and women
Special!

STUDENTS:
Blow cut
and styled
complete any day but Saturday

Only \$6.00

730 MASS. AVE. CAMBRIDGE 354-8888 354-8885
No appointment necessary • Open Thursday till 9 pm

THE GUARANTEED CLASSIFIED
It runs till it works.
Call 267-1234

SOFT CONTACT LENSES
Wear your contacts home same day!

FREE TRIAL IN OFFICE

\$79⁰⁰

Includes: Fitting, Instructions, Lenses, Solutions, Materials, 2 Yrs. of Office Visits. No Boil Method.

BROOKLINE VISION CENTER
1296 Beacon St.
Coolidge Corner
Brookline
738-6440

HARVARD SQUARE VISION CENTER
1350 Mass. Ave.
Holyoke Ctr. Mall
Cambridge
661-6440

BAUSCH & LOMBS SOFLENS
(polymacon) Contact Lenses

BOSTON'S COOK BOOK.

Boston Restaurateurs have found the recipe for increased business. So can you.
Call 536-5390.

SAVOR
BOSTON'S MONTHLY DINING AND DRINKING MAGAZINE

CONTACT SPECIALISTS
INNOVATORS—DEVELOPERS—PIONEERS
Since 1946

LIVING LENS
"THE ULTIMATE CONTACT LENS"

- THE CONTACT LENS THAT "BREATHES"
- ENJOY VISION COMFORT
- WEAR LENSES LONGER
- PEOPLE HAVE WORN THEM FOR DAYS

HARD SOFT—CONTACT LENSES OF ALL TYPES
(INCLUDING WET-TREATED, OXYGEN PERMEABLE, ULTRA-VIOLET FILTERING AND BI-FOCAL)

Contact Lens Specialists
77 Summer St. - Boston
542-1929
190 Lexington St. Waltham-894-1123

Free Space ...



It's the bed that's functional, foldable, compact, comfortable, portable, packable, inexpensive, invaluable, necessary, natural, only possible with a Futon.

Open Mon.-Sat. 9am-5pm
Tues. 9am-6pm

new moon
The Natural Comfort Company

7 Lansdowne Street Boston Mass. 02215
Telephone (617)267-9390

comes naturally with a Futon.

Renting

Continued from page 5

He has less to choose from when he moves, whether or not he moves because his apartment condominiumized out from under him.

One net result of condomania may be that, for the renter, certain areas are simply becoming off-limits. In his report, Kain contends that most conversion takes place in upper-class neighborhoods, where most of us couldn't afford to rent anyway. It's true that Boston's Ward 5 (Back Bay-Beacon Hill) — now 50 percent condominiums — has its share of wealthy residents. But there has always been a mix of high- and low-cost rental units there, too, and Crescent Realty's Martin notes that about 30 percent of middle-income apartments have disappeared in the last few years. And no one can claim the Fenway area — where condomania is on the march — is a high-rent district.

And Kain's figures show how devastating continuing conversion could be to rental patterns in the future. Federal tax laws make homeownership an economic windfall to people in certain brackets — they can deduct their mortgage-interest payments and their property taxes, something a renter can't do with his rent. So assuming they can come up with the down payment, condo owners sometimes wind up paying substantially less in the long run than tenants do. Kain says that 79,000 Bostonians are in the income category (\$26,000 total income) in which it is in their interest to own a condo instead of renting. It's not clear that all these people do indeed want to own their own homes, but if Kain's figures are correct, they are ripe for "conversion." And in Cambridge, a Harvard City and Regional Planning workshop study predicted that, by 1990, condominiums could absorb 44.6 percent of the rental stock in buildings with seven or more units.

To calm down condomania, some 20 bills were introduced in this session of the Massachusetts legislature. One bill, proposed by Representative John A. Businger (D-Brookline), would ban evictions for condo conversion in any city in the state that has a vacancy rate of less than five percent. But a bill that appears to have a better chance of passage is one co-sponsored by Representative John F. Cusak (D-Arlington) and Secretary of Communities and Development Byron Matthews. This bill, now in the House Ways and Means Committee, would require landlords to give six months' to a year's notice to tenants that their apartment is being converted, and to offer them the right of first refusal. Tenants aged 62 and older would be given lifetime tenancy. While local condo ordinances would be supplanted by the bill, if 10 percent of a community's rental housing has been converted to condos, the community could issue strict controls on conversion permits.

Opponents of the Cusak-Matthews

Your house is their house

If you're apartment-hunting, you might want to consider which cities and towns have rent control and how they regulate condominium conversion. In these respects, Brookline and Cambridge are your best bets — if you can find housing there. In both communities, all rental housing built before 1969 is rent-controlled; more recent housing is not.

Cambridge currently has a ban on evicting tenants aged 60 and over for the purpose of condo conversion. It also has a permit system: before a landlord or developer can convert a rent-controlled apartment, he must first get the rent-control board's permission. By law, the board must consider the city's housing shortage in making its decision. For more than a year, Brookline has had a ban on evictions for the purpose of condo conversion in rent-controlled housing (although this ban is being challenged in federal court). And last month, the town voted to require a permit system, like Cambridge's, on all conversions of rent-controlled apartments. (This bylaw is pending the approval of the attorney general. As we

go to press, Brookline is expected to consider a proposal putting conversions of non-rent-controlled buildings under a similar permit system.)

In Boston, the situation is more complex. Strict rent control (again on all pre-1969 housing) was instituted in the city in 1973. However, this was replaced by vacancy decontrol in 1976. Under this system, if a tenant moves out of a rent-controlled apartment, the apartment is no longer under rent control. As long as the pre-1976 tenant remains, rent control remains. When he goes, the landlord can charge whatever rent he wishes. So if you're looking for an apartment within the city of Boston, you can probably forget about rent-control bargains.

As for condominium conversion, Boston has not yet passed any tough restrictions. But landlords planning to convert are required to give tenants notice — one year for most of them, two years if the tenants are 62 or older.

Somerville recently repealed its rent-control ordinance and has not yet enacted any curbs on condo conversion. — N.M.

bill, like Cambridge Councilor Sullivan, denounce it as "worse than nothing." Sullivan asserts that the elderly-protection provision would backfire because many landlords would be unwilling to rent to the elderly, knowing that it restricts their freedom to convert later. And since the bill would void all local ordinances regarding conversion, and its strict provisions wouldn't go into effect until conversions reached 10 percent in any one locality, only Brookline would emerge with any condo controls to speak of. Local ordinances in Cambridge, Boston, Malden, and Lynn would go by the boards — their conversion rates haven't reached the magic number yet. Because the bill would supersede local ordinances, Businger has called it a "carte

blanche for condominium conversions everywhere." (He also says he has received assurances from the Speaker of the House, Tommy McGee, that the bill will not get out of committee in its present form.)

One reason the legislature is even considering action is that things are stirring at the grassroots level. Tenants, says Dreier, are a "sleeping giant," and conversion is breathing new life into dormant tenants' organizations. One Brookline woman who lives in a non-rent-controlled, middle-to-upper-class apartment building reports that when tenants were informed of large rent increases, they immediately held a mass meeting — with the aid of a local tenants' group — to plot strategy: "There were people at that

meeting who had obviously never been involved in anything like this before," she says. "In the past, they would have paid up or moved out. Now they're staying and fighting." Tenant activist Harrison concedes that so far the rise in interest has mostly been in center-city neighborhoods. But he believes the new militancy is spreading. "The sense is growing that there is nowhere else to go. So there is a new willingness to get involved and to try and hang on to the housing people are in now," he says. He cites the emergence of the All-City Housing Organization as evidence. And a nationwide group called the National Committee for Rent Controls plans a conference in Cleveland in June.

Harrison charges that the city of Boston has a strategy of displacing low- and middle-income residents and "reclaiming" inner-city neighborhoods for a new stratum of middle- and upper-class people. According to Harrison, this "new class — most of whom work or will work in white-collar jobs like insurance, government, and research — will either own condos, thus filling the city's coffers with desperately needed property-tax revenue, or live in high-rent apartments. To that end, (the city planners) intervene in the housing market to see that rehab goes on here and prices are high there. They put in transit lines and developments in terms of a master plan," he says. Dreier sees the situation similarly. "It's like having a national policy of kicking out the poor and admitting only the wealthy, because you want to increase the tax base of the nation," he says. "On a local level, that's what's happening."

The BRA doesn't see it that way, of course. Planner Goetze believes that even with no new construction, the city can expand its existing housing stock and "handle what is feared as a displacement surge pretty elegantly." To this end, he says, the city needs to activate 5000 to 10,000 units. He sees three areas in which the existing housing stock could be expanded — under-utilized manufacturing and office space, tax-delinquent buildings, and the more than 4000 vacancies in Boston Housing Authority (BHA) buildings. Goetze notes that much of the warehouse and office space that could be converted to lofts and apartments is centrally located, near the theater district and the Park Square area. The one drawback, he thinks, is public fears about safety. "You'll have to rehabilitate the notion of how safe it is at night there," he says. "Right now it is pretty empty there and people don't want to be first ones there."

As for the tax-delinquent buildings — many of them boarded up and sitting around for years — Goetze contends that 2000 to 3000 are "recapturable." But there are several legal issues that have to be resolved before anything can really be done on that score. "We're working on a way to get around this," he says.

The idea of using the BHA's 4000 units to help mitigate the rental-housing crunch is questioned by the BHA itself, though. "What we are talking about are

Rights turn

Sometimes there is safety — or power — in numbers. If your rent is rising or if condomania is threatening your happy home, your local tenants' organization may be of help. Here's a list of such organizations in this area:

Boston	
All-City Housing Organization	426-4363
Back Bay/Beacon Hill Tenants' Union	266-9284
Citizens' Housing and Planning Aid	742-3720
City Lights (Jamaica Plain)	524-3541
Dorchester Neighbors Organizing Neighbors	288-8050

South End Project Area Committee	262-4318
Symphony Tenants' Organizing Project	267-4637

Cambridge	
Alliance of Cambridge Tenants	825-6700
Cambridge Tenants' Organization	661-9312

Brookline	
Brookline Tenants' Union	734-7372

Somerville	
Somerville Tenants' Union	666-2400
	— N.M.

\$150 Abortion
 \$185 w/general anesthesia
\$90 Early Abortion
 Evening Abortion Session Available


Early 10 day Pregnancy Detection Test Complete Gynecological Services Counseling

Free Pregnancy Testing

GYNECARE

437 BOYLSTON STREET, BOSTON
 A private medical office - not a clinic **536-3300**

A Little Chicken?
 gentle dentistry
 at 14 Pleasant Street,
 Cambridge
 Gary Stiller, D.D.S.
 & Maurice Zylber, D.D.S.
 Call 876-7900 for an
 appointment.



HEALTH SERVICES

Bill Baird CENTER

Abortion Vasectomy Birth Control Information

The Best Blunt Counseling on Birth Control and Aftercare — Boston Globe

- Free Pregnancy Testing
- Free Professional Counseling
- Strictly Confidential
- Open 9am-9pm 7 days a week
- Immediate Appointments

One of the nation's most experienced birth control and abortion information centers

673 Boylston St. Boston at Copley Square (617) 536-2511

Sponsored by The Non-Profit Parents Aid Society

Est. 1966

When you need us...

For abortipn services, PRETERM offers the finest medical care and counseling . . . for a moderate fee.

A licensed non-profit Reproductive Health Center
 Abortion/Gynecological Care/Vasectomy/Tubal Ligation Mass. Medicaid accepted.

1842 Beacon Street, Brookline, Mass. 02146
 (617) 738-6210

PRETERM

Crittenton Hastings House
abortion help
 (617) 782-7600
 individual counseling
 excellent medical care
 a non-profit social service agency
 10 Perthshire Road, Boston
 (Brighton), MA

WOMEN'S COMMUNITY HEALTH CENTER
 a feminist self-help center

Abortion Care
 •Pregnancy Screening
 •Urine and Blood Tests
 •Self-Help • Referrals

6th Mass. Ave., Cambridge, MA 02142-2302

apartments in really tough neighborhoods, areas where people don't want to live if they have any choice," says Jerrold Hickey, BHA director of communications. "Right now for the city of Boston, the 4000 or so vacancies we have don't really present a resource that is much in the way of significant relief for the problem you're talking about." For the present, the embattled agency is in a "holding action," trying to keep the buildings from being vandalized further while awaiting rehabilitation funds.

If Goetze's alternatives do present possibilities for the city of Boston, however, they are possibilities that are lacking in communities like Brookline and Cambridge. Unused warehouse and office space isn't as plentiful there. There are fewer abandoned buildings. And the Brookline and Cambridge housing authorities don't face the widespread abandonment problems their Boston counterpart does.

What is the future of rental housing? Even when the current recession ends, it isn't very likely there will be a surge of new construction. Many — from tenant activist Anita Bromberg, a member of Boston's recently appointed commission on housing, to landlord Slye — doubt that much can be done without vast federal subsidies. Dreier believes that "the only way to make rental housing profitable is to provide subsidies that are so deep that you basically had public housing for profit. In that case, they might as well be subsidizing tenants instead of landlords and have tenant control and public control." However, it's doubtful that a "born-again," budget-conscious Congress is going to provide much more revenue for rental housing than it's already committed. And some of these current commitments may be switched from housing for the poor to housing for the middle class. Representative Thomas L. Ashley (D-Ohio) is proposing that Congress divert funds earmarked for low-rent housing for the poor to build 120,000 middle-class units. Since middle-class tenants don't have to be subsidized as heavily as the poor, Ashley argues, significantly more rental housing could be built for the same price. His bill is already out of subcommittee and before the House Committee on Banking, Finance, and Urban Affairs.

Slye has his own, albeit modest, plan. He notes that Minneapolis is using the increased tax revenue derived from condominiums to build 500 new rental units per year. "That's creative financing," says Slye, who plans to go to Minneapolis to investigate it. Dreier suggests that the government mandate low interest rates for building low- and middle-income housing and high interest rates for luxury construction. Others propose a "condo tax" that might make landlords less eager to convert rental stock.

Another way of attacking the problem might be to modify federal tax laws so that it would be less advantageous to live in condos. A recent congressional study, put together for Representative Michael D. Barnes (D-Maryland), recommends tax credits for tenants, increased tax incentives for landlords, and sharply decreased tax breaks for middle- and upper-income homeowners. However, Barnes's proposals are given almost no chance of passing.

In the end, there are no easy answers. But the furor over condo conversion, the emergence of tenants' groups, and the fact that even landlords like Slye are proposing new ideas are all signs of a growing realization that something has to be done. "We need to think through the housing problem today the way we thought through the unemployment problem in the 1930s," says Dreier. But even as we try to come up with some creative solutions, the \$1.95 steak and the \$210 apartment are rapidly becoming things of the past.

Update

Continued from page 6

co-signer has the same liability as the debtor who actually receives the proceeds of the loan, but the creditor has no obligation to give the co-signer a copy of the loan contract or even any written or oral notice of the contract terms. In fact, the creditor isn't even explicitly required to inform the co-signer of his obligation to pay if the principal signer fails to.

A law proposed by the UMass Law Center and the Massachusetts Law Reform Institute would require lenders to provide co-signers with written notice of their obligations and a copy of the loan contract, give co-signers the right to cancel their commitment within three business days, and require that creditors first seek to collect from the principal borrower "with due diligence" before coming after the co-signer for the money. The measure has won the backing of the attorney general's office and many leading legislators, but its prospects for passage don't look bright.

According to Honoroff, "We don't quite understand why this bill has been stalled. Many bankers, during the legislative hearings on the proposal, recognized that putting co-signers on notice is fair and reasonable."

Michael Harrington, who's been lobbying for passage of the co-signer bill on behalf of the Massachusetts Consumer Coalition, says, "No one has disputed the basic notion that this legislation is a sensible reform that's long overdue and fair to both the lender and borrower. We can't help but believe that the legislature will recognize the simple

equity of the measure in the weeks that remain in the current legislative session."

Last October, we reported on the growing number of people using wood-burning stoves as an alternative or supplement to expensive oil and gas heat. We noted at that time the strict standards that local building departments imposed on the installation of such units. Apparently, they are paying off: the Boston Fire Department reports that it inspected between 175 and 200 wood-burning stoves this year, and attributes only five fires to such stoves during the past winter — and those were caused by the improper installation of the heaters or because they were carelessly used.

Big business is usually vehemently opposed to "excessive government regulation" — except when those regulations serve their interests. The major liquor wholesalers and distillers liked a long-standing Massachusetts law that prohibited liquor stores from selling alcoholic beverages below a set minimum price. But that law was such a clear case of price fixing that it's been considered unenforceable for several years. Now, according to Boston College economics professor Rev. Robert McEwen, SJ, liquor interests and key legislators are "trying to do through the back door what they couldn't do through the front door — set up minimum prices for liquor."

Since enforcement of the minimum-price law has been lax, liquor stores have found that they can finally compete with low-cost New Hampshire package stores, especially when they buy their stock from discount independent wholesalers. But the big liquor distillers and major wholesalers are pushing for a "primary-source law," which would require retailers to buy only from the primary, franchised wholesalers. McEwen and other opponents of the law say it is anti-competitive and will only increase consumer prices. Former Governor Michael Dukakis vetoed similar legislation when he was in office, but now the major wholesalers and their supporters in the State House feel the time for passage of such a law may be right. They're expected to work for enactment in the few weeks that remain in this session. So much for free enterprise and the fight against government regulation.

Like Zonker Harris, many New Englanders devote much of their summer leisure time to obtaining the perfect tan. Unfortunately, doctors have concluded that sun-worshipping isn't all that healthy — it can speed up the skin's aging process and, what's worse, is a prime cause of skin cancer.

But as a peek into any drug store will reveal, the health- and beauty-aid

manufacturers are eager to protect both your health and your beauty. I found more than 30 different sun-tan preparations on display at one discount drug store in downtown Boston — each emphasizing the unique way in which it will enhance your summer.

One new product is particularly intriguing: Coppertone's For Faces Only, which comes in a range of strengths. The weakest (and cheapest), "For Faces Only #2," has a sun-protection factor (SPF) of two and is designed to let you sun-bathe without burning for twice as long as you could with no lotion. The strongest, "For Faces Only #15," is supposed to give you 15 times your natural protection from burning rays. Of course, the skin on your face isn't all that different from the skin on, say, the inside of your elbow, but according to a spokesperson at Plough Inc., Coppertone's parent company, "The unique aspect of For Faces Only is that it has a cosmetically acceptable, non-greasy base that can be used under makeup."

Other tanning lotions, like Johnson's Sundown Sunscreen, Westwood's PreSun, and Bain de Soleil Ultra Sun Block Creme, are also marketed in varying SPF strengths, and their prices vary significantly, too. For example, a two-ounce package of For Faces Only #15 cost \$2.99, while another Coppertone product, Supershade Sunblocking Lotion (which the manufacturer acknowledges has the same active ingredients and sun-protection factor, with a greasier base) cost \$3.99 for four ounces — 50 cents less an ounce.

Obviously, the sun-protection factor isn't the only thing we consider. Texture, greasiness, and scent are other important elements. But if you want to buy on the basis of protection from the sun, look for the SPF number on a sun-tan-lotion package, do some quick arithmetic to figure the price per ounce, and you can save plenty.

Wine

Continued from page 7

can still find a bottle here and there.

I tasted many wines in Spain, many poor, more than a few good. Among the other Riojas, one stands out as a superb wine: the 1970 Vina Ardanza, made by La Rioja Alta of Haro. Let me know if you come across any.

We shall continue our easterly travels down the valley of the Ebro next month, aiming for ferments surrounding Barcelona.

Amends and retraction: Having retasted Kalin 1976 Zinfandel, I attest that, contrary to my execution of the wine in last month's column, it is just as delightful as the '77. Mine must have been a bad bottle — one hopes it was an isolated misfortune.

HEALTH SERVICES

PERMANENT HAIR REMOVAL



with care and confidentiality for 25 years.

Eleanor F. Roberts
Electrologists

59 Temple Place, Boston, MA 02111

ACUPUNCTURE

DR. YUN WON SUH, O.M.D.

5th generation oriental medical Doctor.

Licensed by Government of S. Korea and states of Calif. & N.Y.

24 Trapelo Rd., Belmont, MA.

(617) 489-0173

Hours Mon-Fri. 10-6

The Practice is supervised by a licensed M.D.

Do you suffer from

- arthritis/lumbago
 - athletic or dance injuries
 - migraines and tensions
 - digestive problems
 - sexual disorders
 - smoking or overeating
 - alcoholism or drug dependency
 - chronic circulatory or respiratory disorders
 - gynecological problems
- Natural, holistic relief without medication or surgery using painless acupuncture techniques

GYN SPECIAL DISCOUNT

at the BOSTON EVENING MEDICAL CENTER

CLIP this ad and use it as a \$5.00 introductory discount for your visit to the Gynecology Clinic for GYN or Birth Control. The Boston Evening Medical Center is open from 5 p.m. to 10 p.m.

Call 267-7171 for Appointment



ACUPUNCTURE THERAPY

Treatable conditions include:

- Back/Neck
- Headache
- Face Lift
- Gyn. Problems
- Arthritis
- Weight
- Pinched Nerve
- Sports Injuries
- Drugs
- Pain
- SMOKING (over 85% success rate w/ "Pak's Points")

Free consultation by Drs. Pak, O.M.D.
ACUPUNCTURE CENTER OF CAMBRIDGE • 380 Green St. • Camb.
Branch: Acupuncture Center of Framingham, 109 Concord St. • 875-8718

THE BOSTON FAMILY INSTITUTE

251 HARVARD STREET, BROOKLINE, MA 02146

- Two year, part-time training program in integrative family therapy.
- AAMET approved advanced supervision for clinicians.
- Therapy referrals.
- Contract training designed to meet your agency needs.

For more information call (617) 731-2883

THE BOSTON INSTITUTE FOR PSYCHOTHERAPIES

Treatment Center

A fee-scaled agency for individual, marital, family and group psychotherapy.

520 Commonwealth Ave., Boston, MA 02215

Open Monday-Friday 8 am-9 pm

Saturday 8 am to noon

For an appointment call

267-1561

Monday-Friday, 9 AM-3 PM

NEW ENGLAND WOMENS SERVICE, INC.

A Quality, Licensed Medical Facility offering

HELP WITH AN UNWANTED PREGNANCY

FIRST TRIMESTER ABORTIONS
MORNING AND EVENING SESSIONS
FREE PREGNANCY TESTING AND COUNSELING

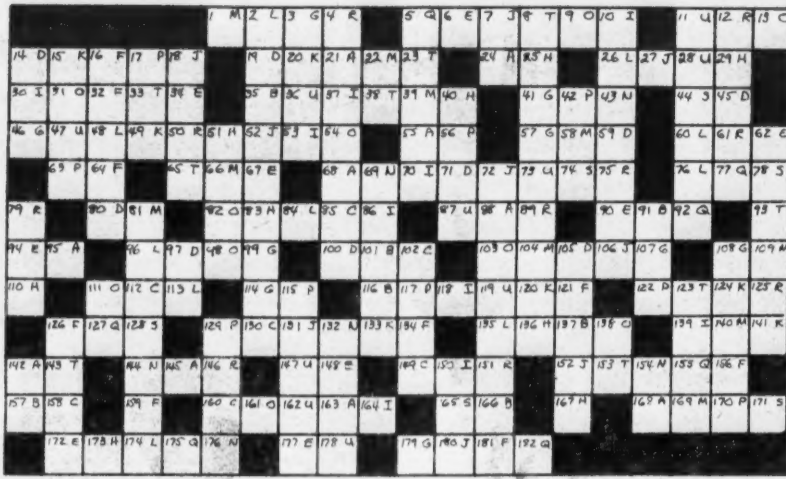
HOURS: MON-FRI 9-9; SAT 9-5

1031 BEACON STREET
BROOKLINE, MASSACHUSETTS
(617) 738-1370

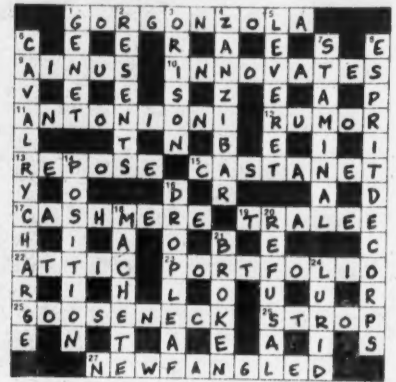
Acrostic

by Mel Taub

As you guess the words indicated by the clues below, write them in the numbered spaces provided, then transfer each letter to the corresponding square in the pattern at right. When completed, the pattern will contain a quotation (black squares indicate the ends of words; words may be continued from one line to the next; punctuation is not represented). The author of the quotation, and the title of the work from which it is taken, are spelled out by the first letters of the guessed words, reading from top to bottom.



Last week's solution



- | | | | |
|------------------------------------|-----------------------------------|---|-----------------------------------|
| A Everywhere (3 wds.) | 55 145 21 163 142 88 68 24 95 168 | L Symbolic | 174 26 135 48 60 76 2 113 84 96 |
| B Abridge | 116 101 157 166 35 137 91 | M Perform successfully (2 wds.) | 1 109 169 104 66 22 81 140 39 58 |
| C Disprove | 160 130 85 158 112 149 102 | N Sportscast rehash | 154 176 69 132 144 43 |
| D In charge (3 wds.) | 14 100 80 105 45 19 122 71 59 97 | O Recorded; listed (3 wds.) | 103 138 31 161 13 82 98 111 9 54 |
| E Ability to remember | 34 62 172 67 94 148 177 90 6 | P Frills and flashy finery | 115 117 63 56 42 17 170 129 |
| F Suddenly and forcefully (3 wds.) | 121 181 126 32 159 64 16 134 156 | Q Dig up | 5 182 92 77 175 155 127 |
| G Dishonesty | 3 41 179 107 114 108 46 57 99 | R Proverbial tight squeeze for a camel (2 wds.) | 4 125 75 146 12 151 50 79 61 89 |
| H Suddenly and quickly (3 wds.) | 83 51 29 136 167 40 173 25 110 | S IOU signer | 78 128 44 74 165 171 |
| I Be outdistanced (2 wds.) | 86 118 30 70 139 10 150 37 53 164 | T Never satisfied | 8 38 23 123 65 153 93 143 33 |
| J Worked out carefully | 18 7 180 152 52 131 27 72 106 | U Quibble (2 wds.) | 28 11 47 73 87 36 147 162 119 178 |
| K Roundabout | 133 20 124 141 120 49 15 | | |

Full Service Plant — Professional Dry Cleaners
YOUR LAUNDRY SAME DAY SERVICE
 Washed, Dried, Folded **26¢/lb.**
DISCOUNT 22¢
 When You Bring Dry Cleaning
FERN CLEANERS
 128 Brighton Ave., Allston • 254-9649

TRAVEL EDUCATION CENTER
 ACCREDITED SCHOOL
 NATIONAL ASSOCIATION OF TRADE AND TECHNICAL SCHOOLS
 Prepare for a
Career in Travel
 We will train you in:
 Domestic and International
 Air/Hotels/Tours/Sightseeing
 Cruises/Rail/Sales Dynamics
 Placement Assistance
 OPEN HOUSE: Friday, June 27, 6:30 PM
 DAY COURSE: July 21
 Fall, Day, Night, Saturday Courses
 CALL FOR INFORMATION
 Harvard Square
 Cambridge, Ma.
547-7750
 Licensed by the Department of Education, Commonwealth of Massachusetts

The Guarantee
 The Boston Phoenix is making classified advertising better for you. We guarantee that if your ad in the For Sale, Apartments for Rent, Roommates or many other categories doesn't work after you've bought it in advance for two consecutive weeks... we will keep running it FREE. Not just for one more week, but until it works. All you have to do is call and tell us to re-run your ad. The guarantee applies to any non-commercial ad for a single transaction. Now THAT's a guarantee. FREE until it works. **THE Guarantee.**
Call 267-1234

Urethane Foam
 Wholesale-Retail
 Mattresses for bunks, benches, vans, sofas, seats, station wagons, boats, campers
 Any shape or size cut while you wait — no charge.
 Stitching service available.

	2"	4"	6"
Bench 24x75	8.50	14.00	21.00
Cot 30x75	9.50	17.50	26.25
Twin 39x75	12.00	22.75	34.00
3/4 48x75	17.00	28.00	42.00
Full 54x75	18.00	31.50	47.25
Queen 61x81	20.00	38.50	57.00

 Any thickness available.
NATIONAL FOAM & RUBBER
 394 Atlantic Ave. Boston, Mass. 02210 542-7982

bedworks platform beds

- Solid Oak Hand-finished
- Hidden storage
- Folding & Modular (Easy to move)
- Foam Mattresses/futons
- Queens from \$195

492-2886
 686 Mass. Ave. Cambridge
 50 yds. from Central Sq. on the red line.
 Open Tues-Sat. 10 am-6 pm
 Thurs. 'til 9 pm
 VISIT OUR WORKSHOP
 "WE HANDCRAFT PLATFORM BEDS"

Cambridge Eye Associates
 Single Vision prescription eye glasses
\$29

Dr. E. Weinstock, O.D. **OPTOMETRISTS** Dr. N. Wasserman, O.D.
 1174 Mass. Ave., Cambridge
 Harvard Square 547-6080
BAUSCH and LOMB
SOFT CONTACT LENSES \$59*
 *Also included:
 • All professional services performed by eye doctors
 • Lens instructions and cleaning solutions
 • No obligation in-office trial
 • No boiling
 Eye Exams, if needed, \$20 additional.

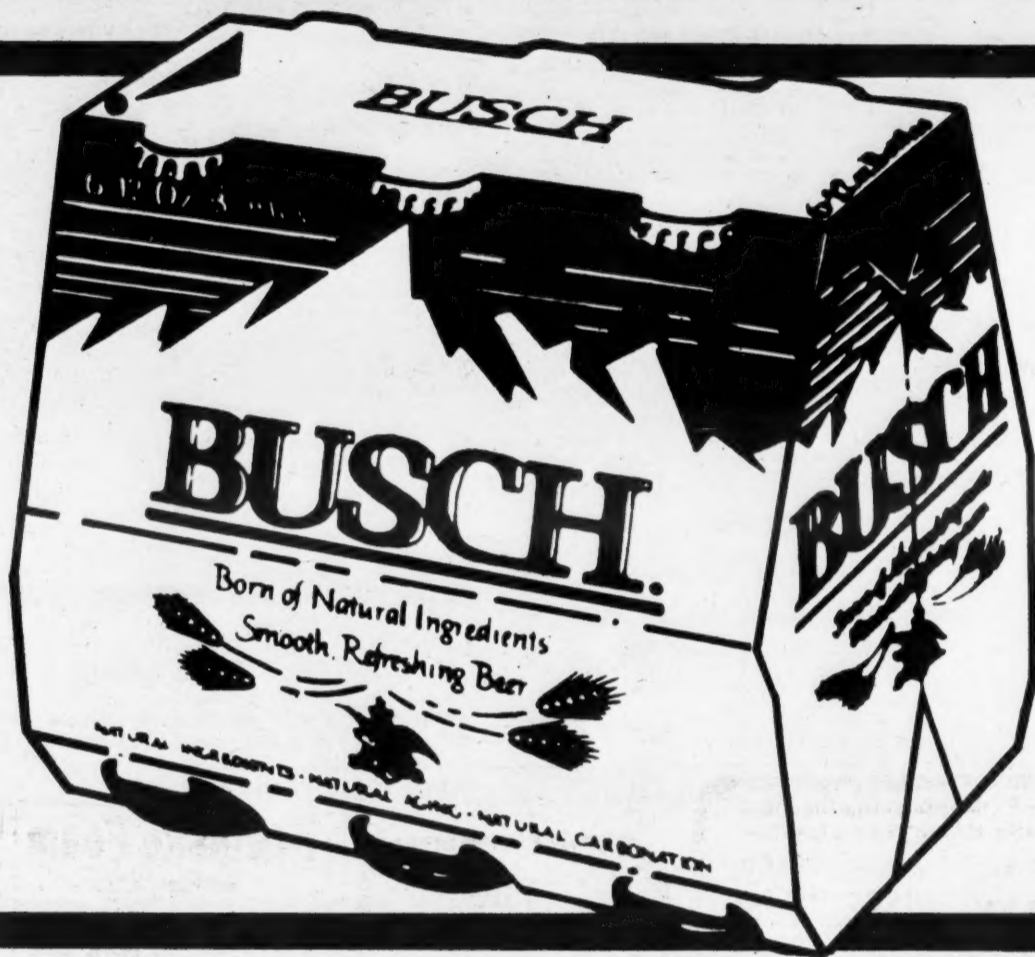
THE SHINERA LIVINGROOM

DISCOVER NATURAL COMFORT

- ALL COTTON FUTON MATTRESSES
- ENGLISH FLANNEL AND 100% COTTON SHEETS
- DOWN COMFORTERS AND PILLOWS
- BED FRAMES
- OTHER CONTEMPORARY ACCESSORIES AND FURNISHINGS

SHINERA
 BOSTON
 229 NEWBURY ST.
 OPEN: M, F, SAT 10-6
 TU, W, TH 10-8

THIS FATHER'S DAY LOOK A GIFT HORSE IN THE MOUTH.



FREE GIFT CERTIFICATE

On Sunday, June 15, for the price of admission we'll give you a gift certificate good for a \$2.50 refund towards your next six-pack of Busch Beer.

Just drop the refund certificate in the mail, along with proof of purchase and we'll send you a check for \$2.50. Plus a very special surprise.

So come out to Suffolk Downs on Father's Day and track down a mountain.



THE MOST ACTION \$2 CAN BUY.

Classifieds

CATEGORY INDEX

- HELP WANTED** 14
Auditions
Bus. Opportunity
Job Opportunity
Job Wanted
Resumes
Volunteers
- AUTOMOTIVE** 15
Domestic
Foreign
Vans & Trucks
Cycles
Automotive Services
Tires
- REAL ESTATE** 17
Apartments
Apts. Wanted
Commercial Space
Condominiums
Houses for Rent
Houses for Sale
Housemates
Inv. Props.
Land
Parking Spaces
Roommates
Rooms to Rent
Seasonal Rentals
Studios
Sublets
- MISCELLANY** 19
Bulletins
Legal Notices
Lost & Found
Occult
Pets
Skiing
Travel
Wanted
- INSTRUCTION** 19
Acting
Arts & Crafts
Dance
Health
Language
Meditation
Photography
Miscellaneous
- SERVICES** 19
Academic Services
Answering Services
Artists' Services
Business Services
Children
Counseling
Dating
Delivery
Home Services
Carpenters
Construction
Electricians
Painters
Miscellaneous
Legal Services
Movers
Party
Piano Tuning
Repair
Rides
Miscellaneous
- FOR SALE** 21
Ant. & Flea Mkts.
Appliances
Bicycles
Clothing
Fuels & Firewood
Furniture
Odds & Ends
Photography
Yard Sales
- MUSIC** 21
Audio Visual
Gigs
Instruction
Musical Instruments
Records & Tapes
- PEOPLE** 24
Messages
Person to Person
Personals
Personal Services
Escorts
Massage
Massage Opps
- COUPON** 27

HELP WANTED

The terms Male & Female are used for the convenience of the reader. Sex discrimination is illegal unless a bona fide occupational qualification is stated.

AUDITIONS

TECHNICIANS
Required for Cambridge Rep's Summer prod of La Ronde. Remuneration. Inquire 734-3149.

Open auditions for experimental people to join new improvisational theatre company. Call Paul 10 pm to 1 am 783-1368.

Longey Summer Chamber Orchestra - Auditions June 23 & 24 4-8 PM or by calling 876-0956.

PIPPIN Interviews for Director Mus Dir, Choreographer Tues & Weds June 24 & 25 7PM MIT Stud Ctr 84 Mass Ave 253-6294

COMEDIANS EXPOSE YOURSELF

Local comedy/variety radio show seeks comic talent. For info pref morn. 665-6596 or 787-3961.

The Loon & Heron Theatre for children is accepting resumes from teaching artists & performers who have extensive experience working with children or public schools. The company will open a new performing arts school for children with classes beginning September 29th. Dancers, directors, actors, designers, musicians, & artists from other related theatre areas please send resumes care of Avi Davis, 169 Mass. Ave Boston, 02115.

Touring childrens theater auditioning adult actors for fall production. Performances weekend days, Boston and vicinity call 237-3017 between 9am and 10am.

Local Community Theatre needs director & pianist for B'way Musical Revue. For info, call 696-1773 or 253-8278.

Comedy film needs male lead, female mad plumber, horse-

costumed male, extras. 2 week rehearsal, 1 week shoot. SPC 640 Comm. Rm 100 June 18, 19 7-9 PM. 353-3498 days. No pay now, but (?).

CAMBRIDGE ART THEATER

Intense personal thorough training in all forms of real acting for actors seeking permanent contact with the source of their talent. Methods of Stanislavsky, Chekov & Laban. Permanent rep to be formed. Call 266-8169, ask for David Juda.

Nucleo Eclettico, Sticks 'n' Bones by David Rabe dir. Grey Johnson. 6/16 at 7 pm, 37 Clark St. Call 742-7445 alt 5 for appt.

BUSINESS OPPORTUNITY

FLORIST SHOP

Fully-stocked - Ready to go. Medical Ctr area. Call 738-0745

\$5.15/hr. sound good? Hurry. No experience necessary. Write for application. Sunset, P.O. box 220 Lincoln, MA 01773.

PROD. MANAGER

Boston Theatre & Exhibit Design Firm needs take-charge prod. manager for prod. aspects of several exhibits. Position requires knowledge of graphics, exhibit techniques, carpentry & management exp. Theatrical exp. desirable. Start immed. Call Mickey 12-6: 426-7172.

NATURAL FOOD SERVICE & Retail Operation. Potential gross \$100-150,000/yr. Established business, all stock & inventory incl. \$30,000. (617) 372-2022.

JOB OPPORTUNITY

NEED AN APARTMENT IN BOSTON THIS SUMMER?

FREE Room and Board in exchange for child care and light housekeeping with family in Belmont. Own private suite including bathroom, convenient to Boston and Cambridge. Write Phoenix Box 5851.

Hair weaver needed. C all 436-1048. Rod.

GET THAT JOB

Adult career guide for the '80s. Changing job, changing careers, selecting a career, 2nd career, send \$8.98 to F.A.R., PO box 828, Bridgewater MA 02324.

Cook, Sm. Rest., Cape Area. Exp. Helpfl. will train. 617-627-4776.

RESUMES PRINTED

RETyped by COPY COP, 815 Boylston St, opp the Pru. Dial C-O-P-Y-C-O-P.

Feminist Radical Co-op printshop seeks Feminist printers and photo-strippers. Contact N.E. Free Press, 60 Union Sq. Somerville Ma 02143, 628-2450

FIELD ASSISTANT /OFFICE PRODUCTION
Back Bay market research firm needs permanent part time person to assist in office production & other various clerical duties. 20-30 hours a week. For more information call 247-2363 & ask for Fredie.

Mature experienced babysitter needed for 4 month old 6-10 hrs per week, possibly more, Chestnut Hill 277-0743.

ENTERTAINERS

Street entertainers wtd-indoor bazaars next Fall 272-7571 eve

Street entertainers, artists, musicians, jugglers, join the fun & pass the hat at a July 4th extravaganza. Run by the US Navy, the Armed Services Y, & the East Boston Harborside Community School. For more info. 567-6800. After 2 PM.

Woman needed for phone work for private service. 286-0588

COUNSELORS

For halfway house for adult offenders. Minimum of three 8-hr shifts per week, nights and weekends. Stipend of \$10 per 8 hr shift. Call 261-1864

Exp. pre-school teacher for Sept. in Watertown. Resume to C. Jones, 24 Irving St., Watertown 02172.

DRIVER WANTED

Daily deliveries paper-goods. Lifting required. Flexibility of hours possible. Needham-based. Call 444-6010.

FREE ROOM/BOARD
in exchange for 20 hrs babysitting w family in Newton. Attic suit w. bath, near BC, MBTA, ref req. Call 332-2088

PUBLIC EDUCATION FUND RAISING

MASS PIRG seeks canvassers and field managers. \$125/\$150 per week. Call Ken at 423-1796.

Bookkeeper/Secretary. Harvard. 1-2 yrs exp. typing 50 wpm. Some college. 495-2526.

ADVERTISING COORDINATOR
Alternative energy periodical. Sales, organizing and marketing experience necessary. \$10,000 plus commission. Resume by June 23 to David Gerratt, New Roots Magazine, Box 548, Greenfield Ma. 01302

Exp free-lance writers to write feature magazine articles for a major University publication. Send resume & 3 writing samples of published material. Box 6528.

HORTICULTURIST WANTED

Interior landscaping company wants experienced horticulturist for maintenance of commercial accounts. Call 924-6573 from 9AM to 5PM.

ENVIRONMENTAL activists. Do you want a job you can feel good about? Green Peace needs paid fund raisers to work for this year's campaign. Details call Lenny, 542-7052 after 12.

FRIENDLY PERSON

Hand out flyers in downtown Boston during lunch hours. Call between 2 and 5 pm, Monday-Friday. 482-1830

CIRCULATION LIBRARIAN

Supervise Circulation Dept. student aides, operate reserve book system. Qualifications: MS or BS. Library exp preferred. Send resume to Director Emmanuel College Library, 400 The Fenway, Boston, MA 02115. An equal opportunity Affirmative Action Employer.

THE GAP

A family clothing store, is now hiring experienced part-time and full time sales people for its Boston and Cambridge stores. Hard working conscientious, and aggressive people may apply in person at The Gap in Harvard Square.



Homemakers. Health aides.

Part-time work, when you wish, where you wish.

Part-time, fee-paid assignments: private duty, hospital and nursing homes. We offer all kinds of options. You can pick the area most convenient for you; the hours that best suit your schedule. You'll get top pay and we'll do all the bookkeeping; take care of taxes and withholding and supply you with a W-2 form. Interested? Call us today at:

426-5111



Unlimited Care, Inc.

THINK ACTIVE! You Owe It to Yourself.

LOOK! Top Prizes for Top People. Grand Prize Drawing: Jet Round Trip to London.

Just come in and register.

Earn Prizes: Let us place you in a new job, and you earn the listed prize of your choice. Send us your friends and earn additional prizes. prizes.

Gold Jewelry
Dinner for Two
Watches
Cameras

Theatre Tickets
Cruises
Silver
Cash

We Need You Now: Secretaries, Legal Secretaries, Typists, Receptionists, Administrative and Executive Secretaries and Word Processors.

Great Career Opportunities with Top Employers. Salaries \$200-\$300 per Week. All Fees Paid.

Call Now!

426-0007

100 Boylston Street, Boston

Active

PERSONNEL CONSULTANTS

LAYOUT & NC PROGRAMMING

For turret punch presses. Precision sheet metal. Exp. req'd. Growing job shop w/good pay and benefits.

INDUSTRIAL METAL PRODUCTS CO.

Norwood
762-1684

ATTENTION HS GRADS AND COLLEGE TRAINED

Applicant now being accepted by large international corp. to fill positions available for full time work. One year college preferred. Applicants must be available now. Call between 9:30 AM and 2:30 PM

262-5948

AUDIO AND VIDEO SPECIALISTS

Rapid expansion of our existing business along with diversification into new avenues of marketing allows hiring of several highly motivated professionals. We offer an environment that encourages growth and individuality, and provides an atmosphere for rapid development of skills. **LAKE SYSTEMS** attracts individuals seeking a permanent career with a growing company. Starting salary commensurate with experience.

AUDIO TECHNICIANS VIDEO TECHNICIANS SHOP AND SYSTEMS ENGINEERS AUDIO SALES VIDEO SALES

New England and international leader in high technology audio/video/RF/security systems and equipment sales to radio and T.V. stations, recording studios, TV production

LAKE SYSTEMS
55 Chapel St.
Newton, MA 02160
617-244-6881

WANTED-young energetic F for housekeeper & companion for slightly handicapped male. Room, board & salary. Call 536-6155 anytime and keep trying.

Female live in housekeeper for middle aged man and 14 yr old son housekeeper must be single no kids 18-35 room & board plus wages no fats no drunks no dopeheads call 688-7918 for interview country setting.

Personal care aide needed 4 mornings 9-12 by disabled young man (29). Nr MGH. 227-2574.

PAID VOLUNTEERS

Over 18 years in excell health to participate in medical research under medical supervision testing of new & existing pharmaceuticals. Good pay. Lodging and meals provided. For complete info call 522-0303.

SEE "SHEAR MADNESS" FOR FREE Ushers needed for "Shear Madness" at Charles Playhouse. Also exp. lounge waitresses needed. Please call 426-5225.

COUPLE for floor directors for college dorm (Back Bay) in exchange for room & board. Starts June. 266-1400 ext 292.

Female surrogate therapist required for GWM & BiWM. 367-8232.

JOB WANTED

Young teacher from England seeks small apt in Cambridge in exchange for child care/light hswrk. Call Cathy 876-4168

RESUMES

Resume aid & tips on job hunting by former job developer. Fee \$60. Call Changes 876-5085

POLITICAL ACTIVISTS

Mass Fair Share is hiring full time summer and permanent employees to raise funds while activating citizens toward social change. Hours 2 PM to 10 PM Call: 266-7505

MAKE YOUR OWN HOURS

using home care skills. Work with elderly or children. Long term or short term assignments. Call today. Brookline 566-7901 Maynard 897-5558 International Homemakers 233 Harvard St.

VOLUNTEERS

OVERWEIGHT?

We need overweight people to participate in studies of metabolism. This is not a weight control program. Subjects will be reimbursed for their participation. For information, call Darrell Abernathy MD. 12 noon to 6 pm at Tufts New England Medical Center 956-6997

VOLUNTEERS NEEDED

W need non-smoking women who take oral contraceptive pills to participate in studies of metabolism. Subjects will be reimbursed for their participation. For information call Darrell Abernathy MD. 12 noon to 6 pm at Tufts New England Medical Center 956-6997

Project Place needs drop-in counselors. 12 mo commit. 10 hrs/wk. Supervision/training provid. Superv exp req'd Gina 262-3740

BROOK HOUSE. A halfway house for ex-offenders needs volunteers to work 8 hour shifts (12-8am). Stipend available. For more information call VAC at 482-8370.

AUTOMOTIVE

DOMESTIC

1977 BUICK RIVIERA- mint condition ps/pb, air, am/fm stereo, \$4250. Call 359-7604.

1976 BUICK Skyhawk. V6.5 spd, 55,000 mi. Radial tires, AM-FM cassette deck, Good highway mileage, body OK, drivers side door needs work. \$2100 or BO. Call Ray after 6 pm 354-0576

1977 BUICK SKYLARK- 4 dr sedan air auto ps/pb am fm

WAITRESSES

WAITERS
Top Rock-n-Roll Club. Immediate night openings. Apply in person. **The Beachcomber** 797 Quincy Shore Dr. Quincy, MA.

WORK FOR CHANGE

9 to 5, an organization of working women concerned with rights and respect on the job. is seeking community outreach workers/fund raisers. Get involved, work for change. Call 536-6003 btwn 10 am & noon.

305V8 2 new steel rad adj strg whl \$3000 491-4875 eves & wknds.

70 BUICK Skylark. 74K miles. New tires, brakes, Engine & body in excellent condition. AM-FM 8 track stereo, call 327-08 05 after 5 pm.

70 BUICK SKYLARK COUP- original owner. Exceptional condition throughout. Never bent. Small V8 with 2 barrel. Many extras. Call for details. Michael 262-9439 9 30-11:00 pm.

ANTIQUE LOVERS!

1957 BUICK Special. Mint condition. Interior excellent, 4 door hardtop, \$2500 or BO. 767-4258. Call after 3:30

73 CADILLAC COUPE Excellent condition, all power, AM/FM 8-Track, AC, good MPG Highway, \$1500. Medford. Call 396-0840.

CLASSIC GUZZLER

64 CADDY Fleetwood Drain gas with class Power on power on more power. Slick black skin w/ out rot, nice interior solid motor drivetrain A/C Needs Puffmeister work. Will this outlandish Titanic last at \$800 or BO? Will a brick float? 875-9800

1973 CHEVY station wagon. Very little rust standard trans good on gas. Plus many extras \$650. Dorchester 825-9554

1975 CHEVY BLAZER- 2wd, 62,000, gd cond., superwagon, runs great, radio, Sieberling, trk tires, roll bar, rr seats, \$2650 or bo reas o. 569-5649.

73 CHEVY CAMARO, 6 cyl, auto trans, power steering & brakes, good condition. \$1650. 254-4205.

'67 CHEVY CAMARO-2 dr h/t, new radial tires. \$600 or b/o. Call 451-6231 after 7 pm.

1974 CHEVY Caprice 2 dr hrtdp. PS, PB, PW, AC, AM/FM stereo. Call 364-9880.

1977 CHEVY IMPALA

2 door with full vinyl top, ps, pb, ac, steel-belted radials, good condition 665-5389 or 665-0873.

CHEVY IMPALA 1971 very good cond, orig owner, well maint, new radials. \$700. Frank 731-6031 (H) or 727-7297 (W).

1977 CHEVY MALIBU-station wag, 28,000 orig mi, all new radial tires & shocks, show rm cond. \$3,000. 387-2169.

1974 CHEVY Nova Hatchback, 2 door, blue, automatic, ps, excellent running \$1795. Call at 4:30 471-7310.

77 CORDOBA. ac ps pb sun roof, cruise, power seat/locks, tilt wheel, steel radials, leather, AM FM 8 track. Asking \$4200. Steve. 491-6387 or 271-3056

77 CORDOBA. ac ps pb sun roof, cruise, power seat/locks, tilt wheel, steel radials, leather, AM/FM 8 track. Asking \$4200. Steve 491-6387 or 271-3056

'79 CORVETTE L48-black on black, all available options, 11000 mil mint cond. Best offer Call afternoons 6281472.

CUTLASS Brand new 71 2-door 04,600 miles. Stored in heated garage. Perfect green body w/green cloth interior. \$2,650 firm. Call Scott at 628-7832 for details.

68 DODGE Polara. white with black top. Very good condition. \$475 or BO. Includes snow tires. Call 868-7553

'74 DODGE COLT-32 mpg hiway, am radio, snows, exc mechanical-

ly. body good. \$1000. 628-5217

1973 DODGE Polara custom. 2 dr sedan. AT, AC, PS, PB, radio, new tires, new snows, huge trunk, Exc cond. \$750 655-0290

20,000 MI

1974 DUSTER-ac, ps/pb, a-t, 8 cy. 1/2 ctmppg, gd bdy, \$1750 or bo+ Call Michael E. at 825-6700 & lv message/name & phone. Thanx.

1976 FIREBIRD 350 V8 AM-FM exc cond. PS, PB, black int. & ext. 46,000 mi. Snow incl. \$3675 331-5915 eves & weekends.

1962 FORD GALAXIE 500 Owned by elderly man, hardly driven. Exc cond dependable tube radio std snows. \$275. 332-3219 aft 6 PM.

1974 FORD Gran Torino, 4 door, blue, reg gas, exc cond, 5 new rad tires, new AMFM cassette stereo & more. 44,000 orig mi. \$1850/B O. Ask for Paul days at 482-7293 evenings at 825-7417.

1973 FORD PINTO RUNABOUT, 4 cyl, standard, red w/white vinyl, clean, \$995. 828-7065.

1976 FORD Torino. 2 dr green. PS, PB, auto, good condition. \$2150. 925-4287

1977 GRAND PRIX-Blue, fine cond lowaded w/T-roof small V8 good mileage. Serious inquiries only. Call 8-5. 846-6753 or 846-0867

New car has arrived! Must sell Fast! 73 LAGUNA regular gas pc removed 2 BBL 1st offer near \$1000. 861-6000 x 262 (work) Bob

CLASSIC LINCOLN

1976 Lincoln Mark IV, rare Givenchy designer series-aqua blue metallic with white trim and a white landeau roof. Light blue velour interior with a wood-grain dash and every interior option, plus a Pioneer Supertuner AM/FM/Cassette deck with EPI Speakers. This car was ordered in 1976 with every possible option-bar none. This includes power sunroof, sure-track braking, cruise-control, chrome wheels with wide whitewalls, vanity mirrors with lights, ect. The car has been parked inside since it was new and could pass for a 1977 or 1978. Original cost was \$17,700, asking price is \$5,500, or make an offer. Call Bill evenings at 367-3242-the car may be seen in Boston.

76 MARK IV LINCOLN White w/candy-apple-red trim, all accessories & tinted moon roof, new rad tires, in exc cond, retails \$6500, asking \$6000. John 327-6276. Leave message.

1978 MALIBU Classic-a/c, AM-FM, exc cond, 22,000 miles, asking \$4300. Call 254-6114 days, 926-2380 nights, ask for Bob.

1975 MAVERICK White auto 2 dr. AM/FM stereo cass. 56,000 mi. ex. cond. B.O. Call Jim 723-8250 wk. days, or 745-0992 eves.

78 MERCURY Z7 4 cylinder 4 speed. Silver with maroon vinyl top, 23 mpg. Must sell, have 2 cars. \$3700 or BO. After 4:30 324-6853

76 MERCURY Bobcat. 4 cylinder automatic, 35,000 mi. 4 steel belted radials. All Ford warrantied work done on car and engine. Like new. \$2800. 373-4673. Call after 5 pm.

63 MERCURY Monterey. New exhaust good mech cond 85,000 mi. elect rear window recent tune up, good tires \$200 firm 491-4242

1972 MONTEGO needs windshield and brake pads. Engine runs excellent/interior clean \$300. Eves 266-8721 Day 491-2400 (John)

1974 MUSTANG

2 Door red exc. cond. 4 cyl gas saver AM/FM A/C PS PB \$1500 call 247-1472 aft. 6PM weekdays and all day wkends.

1979 OLDS Cutlass Supreme Brogham coupe. Auto, PS, PB V-6 engine A/C AM-FM stereo tilt wheel etc. Only 4900 miles. \$6700 or B.O. 391-5009 ask for Bob.

OLDSMOBILE 98 4 door, blue w/vinyl roof, all options, 56000 orig miles, exc cond, \$450 or Best Offer. 566-5924.

1974 OLDSMOBILE CUTLASS S. Hard top, PS, PB, 71000 miles. AM-FM. 350 eng, \$1900. 396-6816

69 OLDS Delta 88, excellent condition, low mileage, \$400 or B O. Call 773-9092 evenings.

1973 PINTO, standard shift, runs well, reliable, body dented \$900 or B O. 427-5943.

1978 PLYMOUTH VOLARE- 30,000 miles, automatic 6 cylinder, power steering, air, am/fm. top shape, \$2975. A steal. 536-1574.

PLYMOUTH Volare wagon 18 mpg, 1976, power steering, power brakes, rear window defogger, good shape, factory air \$2950 or B O. Call 961-5767 leave name & number.

1974 PONTIAC Le Mans-good cond, ps, pb, runs exc, radials, rear window defroster. Call Steve after 6PM. 337-9111. \$1200 or bo.

69 PONTIAC Catalina 4 door, original owner, 70K new brakes, battery, a solid car \$395 or BO 731-0746.

73 PONTIAC LEMANS 4 door has new brakes, exhaust & trans. Gd tires. Asking \$995 or Best Offer. Call 734-1917 keep trying.

\$50-\$75-\$100

For full size junk cars & trucks. 925-2100.

'74 VEGA COUP- gd cond, many new parts, no rust, \$975, days 254-2821, eves 335-5666, 484-6417.

'70 BUICK SPORTS WAGON-very well maintained 13 mpg, 2nd eng, has 50,000 miles. am/fm 8 trck & cassette stereo. Runs great, has sticker, many xtras, \$600. Call John L. aft 6 pm. wkdays. 862-1305.

69 CAMARO good cond, \$1995. Newburyport. 462-2283.

1977 CHEVY CHEVETTE 4 spd Man 17000 Mi new paint Runs Super Great gas saver \$ 2850 Bill 232-5289 Eves & wknds

DODGE COLT 1973. Automatic trans, 4-door, needs special work. \$400. Call 491-1093.

1965 DODGE Dart-Runs well, \$150. Call early. 524-1093.

1970 FORD TORINO-fast back, mint interior, std steering & brakes, excellent pioneer stereo needs some body work. 67,000 mi. Asking \$800. Call Matt 277-6560.

'79 LINCOLN CONTINENTAL- collectors series, loaded, fully equipped, original cost \$21000 need money, must sell bo. over \$9000. Call 358-7410 ask for Joe.

75 MERCURY MARQUIS WAGON All options, vry gd cond, new front end alignment, \$1195. Call 3254271.

1970 PLYMOUTH VALIANT 68000 miles. Power steering, a/c, AM-FM. 6 cyl. \$950. Call Mike 648-6366.

70 PONTIAC Station wagon. Under100,000 mi. runs good,

body good, needs shocks. \$350 or BO Steve-491-0085

1977 SCOUT 2. 4 cyl. 4 wheel drive. 3 speed manual, 2 speed case. locking hubs, sun roof, stereo. Asking \$4000. 692-6851

1972 BUICK SKYLARK, exc. int., little rust, 2 MTD. stud. snows, auto, p.s., p.b., 350-2 barrel, 41k miles, yellow w/br. vinyl roof. \$1100 - 444-5651.

1979 GMC 4x4 PICK-UP, 350-4 bbl. auto, p.s., p.b., tinted glass, sliding rear window, gauges, elec. clock, chr. grill, chr. fr. bumper, rear step&tow bumper, all chr. moldings, 2-16 gal. fuel tanks, pioneer super-toner fm cass. stereo, high sierra pkg, lift kit, 412RX15 B.F. Goodrich all terrain radial T/A tires MTD. ON 15"x10" wh., spoke wheels, wh. roll bar, maroon w/red int., under 11k miles. LIKE NEW! 444-5651

FOREIGN

1973 AUDI 100LS - 66,000 miles 4 cyl, dk green, exc cond. \$1650- \$1800. 232-1727 eves or weekends. 542-6060 days.

BMW 1976 2002 s/t AMFM radio w/cassette sunroof perfect running condition \$6195 617-947-9662

1976 BMW 2002 4 sp. Sunroof, Blaupunkt brown driving lights. Day 893-4718. Eve 653-0457. \$6000 or BO.

1979 BMW 320i. All available options, low mileage, \$11,900, or best offer. Serious inquiries only, 401-942-4462 days 401-272-9197 eves.

1973 BMW Bavaria AM/FM radio w/cassette good cond \$5000 or best offer as is 489-0453 6 or all day Sat or Sun.

74 CAPRI 2000cc, 4 speed, sun roof, gd cond, best offer over \$1000. 547-1880 before 10 PM.

1975 DATSUN 280Z. Silver 4 spd/m AM-FM stereo cass., 4 new Michelins, new muffler. 332-7475

1974 DATSUN B210, 46,000 mi, rust proofed, good condition. \$1800 or best offer. Call 864-2479

1976 DATSUN B210-htchbk, 4 spd, 73,000 mi, 30 mpg, radio, asking \$1800. Call Silvia 354-6900 days, 427-2386 eves.

1978 DATSUN 280Z 5 speed, AC, mint condition, 31000 mi, must sell. \$7300. 275-7540.

75 DATSUN 610, automatic, rust-proof, radial tires, good cond \$2300 or B O. 851-2734 Tewksbury.

74 FIAT 128 SL COUPE - runs exc, 25+ mpg, reg gas, new muffler & brakes \$900 or bo, call 944-4215.

1976 FIAT-124Spider conv. A summer special only 33,000 miles. Only \$600. Mechanically good. Needs some work. 6 tires with rims. 734-8181.

FIAT 124, 1975 Spyder. Conv., 5 spd, 4 new Michelin radials, AM-FM stereo, \$3800. 782-0205.

73 FIAT 124 conv. needs body wk,new muffler, runs well, good city car \$500 or BO. Leaving for Europe, must sell. 536-3061

1976 FIAT 131 White w/black interior, new trans, Sanyo AM-FM cass stereo, exc cond, babied, 63000 mi. \$2500. 595-8443.

75 FIAT 131 WAGON, low mileage, auto trans, air cond, AM/FM, roof rack, wheel covers, rustproof, \$2295. 926-4786 eves.

1976 FIAT station wagon 131, automatic transmission, AMFM stereo, roofrack, good mpg, excellent condition, 77 engine just installed, \$2800 or best offer. 872-2371.

THE 4TH OF JULY

8:30-1, 1-5, 5-9 Full-time also available. For this and any season you can earn \$3.25 to \$7.75 doing enjoyable telephone work selling popular TIME LIFE BOOKS throughout New England from our office near the State House. Guaranteed salary + commission + bonus + company benefits after tenure. Best job in town for students, teachers, housewives, moonlighters and everyone. Call for interview, 723-2470.



SOFTWARE ENGINEERS

We are seeking individuals with a BS in EE & CS for state of the arts companies. Experience 0-5 years on minis/micros. Call Nicole 266-4200 American Professionals, 535 Boyl. St. Boston

DIAL AND SMILE WE HAVE MONEY FOR YOU

We now have openings in the morning and evenings doing interesting telephone sales work for New England's leading daily newspaper. Excellent location, nice atmosphere and convenient to all public transportation. Guaranteed salary against high commission.

Beat Those Summertime Blues CALL NOW Mr. Foxx in Cambridge 661-3802

Brighten up your mornings... add romance to your nights.

Suddenly your car or truck is more fun to drive with the addition of either the single opening Auto Port I or the dual opening Auto Port II manufactured by Stretch Forming Corp. Both of these low profile, stylish sun roofs have reflective glass panels that can easily be removed to increase ventilation or space. Easily refitted, they are weather-tight and tamper proof. Available in black or bright polished trim.

ClassiGLASS MAIN OFFICE 287 SALEM ST. WOBURN 935-7620 FROM LOWELL AREA CALL LOWELL 459-2635

Hella Quartz Halogen Headlights, Fog Lights, Map Lights, Hazard Lamps...

Trouble seeing at night? If night driving is sometimes difficult due to poor visibility, try **DOUBLING** your light output and **SEE** the difference. Hella lights have twice the illuminating power of conventional sealed beams yet they will not blind oncoming drivers. Takes minutes to replace your old ones. But the hours you drive at night will be safer, faster and less tiring. We have lights for ALL cars. **Come, visit, see.**

a store for people who care about good driving... (617) 254-4400 **SPEEDMARK** limited 123 No. Beacon St., Brighton, MA 02135

MORRIS GARAGE LTD. TRIUMPH JAGUAR AN ALTERNATIVE TO HIGH PRICED DEALER SERVICE 40 RUGG RD., ALLSTON, MA. 254-9568 254-9569

COMPUTERIZED TUNE-UP (Foreign & Domestic) Starters, alternators, carburetors **Ben Heller Tire Co.** 99 Everett Ave., Chelsea First exit after Tobin Bridge Call Lou Parkas 889-0000 for appt.

CINDERELLA CARRIAGE CO. Your One Stop Shop For **Volvo Parts** 47 SMITH PL., CAMB. 076-1781 OFF CONCORD AVE. BY FRESH PD. CIRCLE

FIRST FOREIGN AUTO 38 PORTER ROAD Porter Square, Cambridge, Ma. 547-6544 Repairs on all VW's Engine Rebuilding - Major-Minor Repairs Fuel Injection Specialists Audi - Toyota - Honda - Datsun

GET PROMPT, COURTEOUS SERVICE! **Muffler Mart** BOSTON'S OLDEST MUFFLER SHOP Established 1957 1579 Columbus Ave., Jackson Sq., Boston 445-4770

1978 FIAT 131 sedan. Puff cond, 26,000 mi, stereo cassette, 5 spd, rate by \$3495. Call eves 969-9143.

76 FIAT 128 4 cyl, exc cond, reg gas 25MPG, AM-FM stereo, new Michelin radials, no body rot, moving soon. Call Joe 254-4378.

THE WHITE KNIGHT- 1976 Fiat 131S 5 spd, am/fm stereo, brand new radials, muffler. Excellent condition. Must sell. \$3,500 Call 876-7078 after 6 pm.

77 HONDA Accord. Automatic transmission, mint condition, 26,000 mi. \$4750. 828-1401 after 5 and weekends.

1975 HONDA CIVIC- hatchback, 4 spd trans, 57,000 orig mi, new paint job, gd interior, gd running cond, \$2495. 322-0073, 267-0012

'75 HONDA CIVIC CVCC-4 spd, h back, 40 mpg, exc. running cond., body-fair, \$950 or bo. 433-9915.

JAGUAR 1970 XK-E 30,000 miles. Roadster, air cond, primrose, yellow w/ black soft & hard top, wire wheels, stereo, mint cond. \$8500 eves. 362-6849.

MAZDA RX7 GS White w/black interior, sunroof \$8700. Serious calls only please. 782-6024 or 861-0404 Ext 202.

1979 MAZDA-826 2dr blue automatic aluminum wheels ziebart Ge Halogens 22000 miles moving Call 245-0977.

Mazda RX-4 4 spd Coupe good cond new tires, shocks, 57000 mi, must sell am moving. Asking \$1850. 731-5543 aft 7 pm keep trying.

MERCEDES 1975 300 D diesel, excellent condition, dark green, 28 to 30 mpg, sun-roof, air-conditioning, stereo fm, \$12950, 826-6824 or 826-2788.

1958 MERCEDES 219 sedan gd orig. cond. thruout reliable, economical. \$1950. 354-1305. 492-8034.

1979 MG Midget Sunrunner. Priced to sell, many extras. Look-\$4650. Call nites after 6 1-803-424-4377

1967 MGB GT needs engine work, \$300. 664-5222.

1979 MGB \$7000 or best offer. Call 482-1990 (D) or 661-6240 (N).

1975 PEUGEOT 504-diesel, std. am/fm stereo, 52,000 original miles, all service records, \$4200. 1-799-6143 or 1-754-2123.

1963 PORSCHE 356B COUPE for

parts or restoration. Best offer 522-0674. Keep Trying.

'73 SAAB 99LE- 60,000 mi, am fm radio, std, 4 cylinders, 2 drs, needs work. \$1,600. Call 524-7783 before 10 pm.

1976 SAAB-99GL 4 dr, 54,000 mi automatic, ac, am/fm, tape dck, pst, pb, fuel inj, \$3,200. 734-8181.

1969 SAAB 96 eng&trans vy gd. Fr end accident have replacement fender, hd, grille. Gd snows many new parts \$200 Call 247-7257.

72 MODEL 96 SAAB has had exc care - falling ring gear, gd buy for knowledgble mech. Records avail. Best offer. 527-9384 eves.

78 SUBARU 2 dr reg gas ex mpg 4 spd fwd looks & runs like new rustproofed \$3500 call 935-4636 Woburn MA after 3:30 pm.

1979 SUBARU FE 5 speed 18,000 miles perfect condition New Hampshire car \$4800. 603-528-2414. 9am-3pm except Sundays.

1977 TOYOTA Celica GT coupe 5 speed, a/c, AMFM stereo, CB, rear window defogger, snows, excellent condition, \$4200. 424-1931 eves.

1973 TOYOTA COROLLA Wagon. Parts car, good engine, drive tran, tires, battery, etc. 227-0092.

1972 TOYOTA Corolla-4spd, Good Transportation, mechanically sound, rebuilt engine, needs body work, b.o. 523-3366.

1969 TOYOTA CORONA to cannibalize. Will sell for parts, some new, or BO for car. Call Richard Goldberg 787-0547.

1972 TOYOTA CORONA-deluxe std trans good running cond. Many new parts. Am-Fm radio. \$1050 or bo. 625-2082 after 7 pm.

79 TOYOTA CORONA 5 SPEED Liftback, stereo, sunroof, power steering & brakes, many xtras, exc cond. \$5600 or BO. 623-3524.

TOYOTA CROWN
TOYOTA CROWN-custom, great condition, great mileage, 1972 w58,000, recent engine overhaul, all parts guaranteed for 90 days \$1850. Call 247-3355 in morning or early evening.

1968 TRIUMPH TR4A Convertible-with hard top. In very good shape. \$2500 or b.o. 266-7696 best time days, ans serv nites.

'78 VOLKSWAGEN SCIROCCO-f.i. 4 spd, Ziebart, plyglt,

blautunkt, am/fm, w/a.r. cassette, 34,000 mi. show cond. Alloy wheels, r/wiper. \$5300 or bo. Ask for Toby at 603-225-3371. Eves 603-798-5157.

1972 VOLKSWAGEN Super Bug, rebuilt engine, semi-auto, nds bodywork \$350 or B O. Call Jim 969-0318 evenings.

VW 72. Light blue blue interior, AM-FM stereo cassette. new engine & heater boxes. 4 radials plus snows. Body in excellent condition. B O. Evenings 241-8471, Days 783-4480 ext 361

1971 VW-exec eng. good tires,int gd, 725-6090 8:30-4:30 \$750

VW 412 1973 Standard, exc cond, 32 MPG, 67,700 mi, gd heat, new snow rads, \$1400 787-9029. Eves.

1959 VW-body decent, orig motor. Not running good for parts or restore \$150 or bo. Negotiable. Brad 776-5906 eves.

1967 VW BUG-1 owner, 28,000 miles, motor-excellent, \$1,000. 924-4567 after 2 pm.

1965 VW BUG- Dependable vehicle, no rust, am/fm Blaupunkt radio excel eng. must sell. \$550 or best, Kevin 926-8323.

1972 VW BUS- Rebuilt engine good tires some rust great mileage priced to move. Call Denis 479-2371 after 3 pm.

1967 VW CLASSIC-new brakes clutch some other new parts runs exc ugly m.f. \$450 firm call Carol 884-1935 wk nights 8-10

1974 VW DASHER 4-door blue, radio, stand. trans, gd cond, gd mileage, \$2000 or BO. 742-1010. Or eves 524-4105.

71 VW fastback engine exc, exc cond, other parts available. 337-1081.

VW Karman Ghia coupe. Reblt eng, brakes & frnt end overhaul. New paint, no rust. AM-FM stereo. \$1295. Call 462-9539

VW Ghia green gd tires - engine brakes needs body work great gas mileage needs muffler - heat Box - 1971 70,000 \$500 723-5890.

77 VW SCIROCCO. Fuel injection, special edition, exc cond. 20,000 mi, a/c, stereo, ask \$5995. 354-5952 eves.

VW SUPER BEETLE 1973 runs good needs some work \$1500 or Best Offer 296-2733 evenings and weekends.

1974 VOLVO 164E, extra clean, auto, air-cond, radial snows,

leather uph, 6 cyl, \$3450 days 662-7573, nights 321-2770.

1970 VOLVO 140 cracked frame some rust good engine-parts. Best offer 296-4202 after 3 pm.

1962 VOLVO extraordinary cond. best one available, custom paint job superb interior, great mechanics, \$1850 Bob 864-0552 or 536-2550.

1967 VOLVO 122 S 2 Dr AM/FM tape deck many new parts Runs good \$950 price negot 688-6781 after 6 PM.

'69 VOLVO-runs well, 100,000 mi 100K, good tires, new battery. Asking \$600. Allen 924-7395.

'68 VOLVO 144- 20,000 mi on rebilt eng. Reg gas, 25-30 mpg hi-way. New exhaust, new paint, no rust, many new parts. B.O. 266-0243.

1969 VOLVO 144, 4 door good condition, sunroof. Call Rick 283-8728.

1969 VOLVO 164, no rust, leather interior, radial tires. Needs some work. \$950 negotiable. 288-6384 anytime.

'67 VOLVO 122-wagon, 13,000 mi on rebuilt engine, mech. gd to exc. Body fair. \$650 or bo. Call 527-5839 eves.

1973 BMW BAVARIA-gd condition am/fm radio w/cass. Best offer. As is 489-0453 after six M-F all day Sat-Sun.

1974 DATSUN B210-hatch back, new battery, new starting motor , \$1,500 or bo. 374-6809.

RENAULT 1973 R12 Good body & interior, exc MPG, engine needs work, sacrifice \$500 or Best Offer. Call Ken 254-8553.

GREAT CARI
'70 VOLVO, one of the family, 2nd owner (owned for 7 yrs), low mileage, Radials, & battery only 1 1/2 yrs. old. Re-cored radiator, AM/FM Stereo. Some rust. Need \$300-\$400 work and will run another 10 yrs. NEVER ANY MAJORY REPAIRS. Asking \$1200, will accept BO. 661-9783 (eves) or 536-5390, ext. 506 (days).

VW Scirocco-1975, Met. green, standard transmission, radials, new shocks & battery. \$2500 or BO 489-2526 after 5 pm.

GREAT DEAL MUST SELL!
1978 CHEVY VAN, panelled & rugged interior, custom made bed that goes up to a bar, super stereo system 4 speakers with equalizer, tape deck, 4 Mags, 4 oversized tires, V-8, 33,000 miles original owner, automatic, A1 alarm system, all doors & hood triggered. Real sharp van. Asking \$5500, Call 935-5394 after 6pm.

75 CHEVY Van. 6 cyl. 3 speed, customised for camping, many extras. 824-5675.

1979 CHEVY black van cargo, 12 ton, ps, pb, automatic, small 8 cylinder, 14,000 miles, \$4600. 535-1252.

1974 DODGE MINI-MOTOR HOME, sleeps 6, ex cond, 6 new tires, all xtras, 35000 mi, \$6300. Call 666-5699.

1980 DODGE Truck. 1/2 ton. Black step side, 6 cyl, 4 speed. Power brakes, white spoke wheels, oversized tires, pin striping, 6' bed. fully insulated cap. Fully rust proofed, 5500 miles. 17 MPG cyl, 24 mpg hwy. \$5800 or BO. Call Dave 933-4181

77 DODGE VAN B100 6 Cylinder *Auto Pwr Steer, H Back seats, AM/FM Cassette 15000 mi. 5 Br new mag wheels w/radials, alarm .Can't be told from new. Must sell buying house \$4700 or BO 396-1003 after 6.

1974 DODGE VAN-dependable slant 6, auto, many new parts, extras, low mileage, excellent. Call Bob 783-3502.

1977 DODGE Van for sale. \$3000. Call Ed at 354-0765 or 926-7308. Negotiable.

DODGE VAN 1976 ps, & pb, auto, Tradesman B300 low mil. exc. cond. 127 in. wheel base, BO, Call 444-0959 eves or 449-3848 days.

78 FORD E150 Van- excellent condition, rust proofed, completely customized, fully insulated, swiv captains chairs, shag carpeting, am/fm stereo cassette, refrig., sink, bay windows, benches which convert into a bd, collapseable table, and more, 784-6317.

1973 Ford E 300 Van dep. work horse or camper Low Mi. Many extras must sac. \$1500 566-5232

72 FORD Camper, E200 Supervan auto, pwr, good mileage. Stone sink, bed, etc. First rate cond, rblt eng \$2000 OBO 643-4396.

'76 FORD CHATEAU- tinted windows, ac, ps, pb, 12 passenger, 50K miles, \$3500. 964-5857.

1978 FORD COURIER Longbed, 4 speed, 23000 mi, 2000 cc, exc cond, \$4075. 438-0229.

1978 FORD F 350 - 12' Van body, dual rear wheel, 4spd, power steering power brakes, 35000mi, \$6000, 944-4002.

1974 FORD Van. 6 cyl, auto. 20 mpg. \$1250. Call 925-0104.

1977 FORD E100 VAN- 6 cylinder, automatic, 20 mpg, looks & runs excellent, \$2650. Call 925-0104.

74 FORD- window van, 66,000 mi orig owner, 6 cylin std. stereo, rug, excel cond, \$1,995 or bo. 894-1798 leave message.

Motor home. 1960 Ford. Great for summer cottage, ski lode or travel year round. Sleeps 7, self contained, 2 way frige, Chemical toilet, 3 burner stove, gas furn., stainless double sink. 13.6 mpg. Call 583-8584 for appointment.

74 GM pickup. Recent overhaul 3.4 6 cyl hvy - all around 3spd CB AMFM cassette. Diehard alarm Best \$\$ or \$1650 876-2142

'74 GMC 34ton pickup 350 V8 new snow tires runs well 344-8934.

1972 GMC SIERRA 2500 Perfect drive train, average body, AM-FM stereo, ps, pb, air horn, \$1500. Call 1-668-5354 anytime.

'75 JEEP CHEROKEE, 4 wd stand., rf. rack, tr. hitch, 64K, rh p. steer+tail, armor plate, has rust, \$1600. 729-0093.

1969 JEEP CJ5, green with soft top & hydraulics for plow. \$900 or Best Offer. Michael 479-7646.

75 JEEP CH., 4wd, st. tr., roof r, pr. hitch, 64PH, R+H, power st. + tail, armor plate, has rust, \$1600. 729-0093.

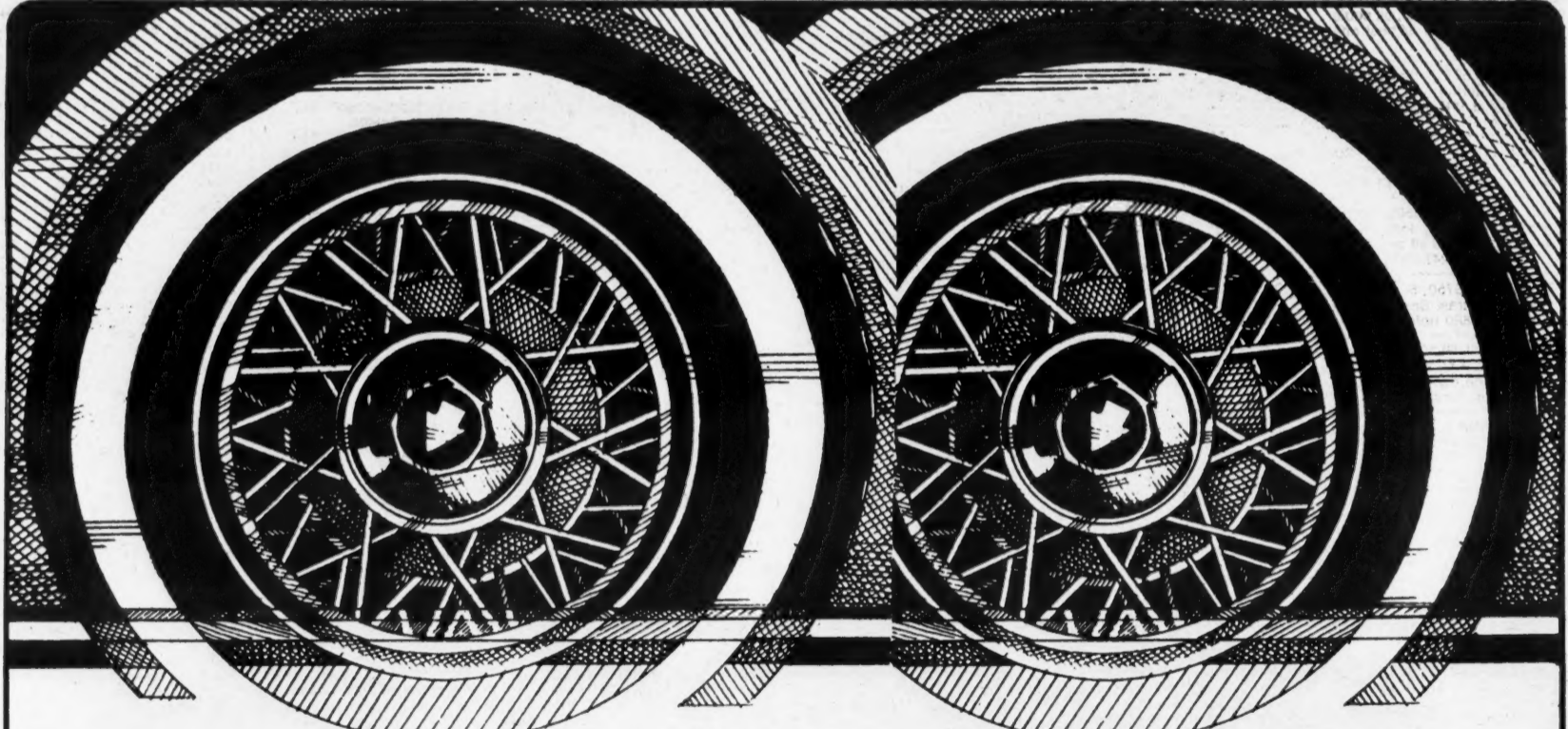
MACK V-60 6 wheel dump, 20 years young. \$2300 or BO. 484-1067

PICKUP
with power steering, AM/FM cassette stereo, gas skid plate, light blue/white two-tone, 14000 miles. Ziebart treated. \$6400 or best offer. Call (802) 869-2319 (Vt.) or (617) 782-5436 (Ma.)

TOYOTA LANDCRUISER 1973. Warn hubs, gd cond, nev plowed, \$2300. 646-1241 eves.

1976 VOLKSWAGON Van. Sun roof, excellent condition, \$2500 or BO. 484-1067

Magic Bus-57 VW bus. New eng. elec mush more. Custom interior, New paint, runs smooth, looks great. \$1333 Michael 334-3980



The Perfect Revolution.

In the tire business there's no such thing as good vibrations. At Direct Tire we think your tires and wheels should make the perfect revolution and that's why we offer the finest in tire and wheel service for your BMW, JAGUAR, MERCEDES, PORSCHE, AUDI, SAAB, PEUGEOT, FIAT, DATSUN, HONDA, and other fine domestic and imported cars.

We're precision specialists in custom wheels and tires, alignment, dynamic balancing, shocks, brakes and full front end service.

Directtire
126 Galen St., Watertown, MA (617) 923-1800

1979 CHEVY Van 305. PS, PB, AC, stereo, sink, ice box, sleeper couch, windwinder windows, sun roof, and more. Fully customised 683-7626. \$8000

1971 VW camper. Standard 4 speed, AM-FM, no rust, used in Summer only. REBUILT engine-1979, \$2750. 491-3046

1971 VW VAN 25 MPG Some rust 5000 mi. on rebuilt engine Best offer Jerry 926-6663

CYCLES

DIRT BIKE 250cc Buellco Alpina 1974. Good condition \$450. Call Joe 731-2456 after 7 pm.

HONDA 450 1970, \$250 Needs battery Call 965-1030 during day

73 HONDA CB 350 front disc olive green, recently tuned up. \$300 or best offer. 335-2434

HONDA 350-cc. cond., with 2 helmets \$450. 367-5044.

1979 HONDA CX500 Custom Candy Burgundy Watercooled Shaftdrive 2900 miles Luggage rack Backrest Showroom Cond. \$2150. Eves. 282-9315.

1979 Honda CM 400 T 1600 Mi. Exc. cond, cable lock & med shoe helmet BO. 658-3745 Eves.

73 HONDA XL 250 street/trail bike. \$225 BO Also misc Honda CB-CL-SL 350 parts motors, forks, tanks, wheels etc Chris 489-1804

75 HONDA 550-four. Excellent condition \$1300. Call Joe 254-4378

1978 HONDA CX500, crash bars & saddle bags, 5000 miles, exc condition. \$1850. Call 686-5699

1978 Honda 750K Black 12K mi. cafe bars & luggage rack. Excl cond must see Best offer. Call Ben 862-8249.

1980 HONDA HAWK CB400T silver 6-speed sport bike 600 mi 60 mpg new helmet and lock incl perfect commuter or learners bike \$1500 631-5510.

JAWA 350 2100 mil. exc. condition incl 2 helmets \$700. Call after 7 pm 269-0352

1977 KAWASAKI KE250CC on & off road, mint condition. 500 orig miles. \$975. Frank. Call 589-1450.

1977 KAWASKI 1000 ltd, super clean, continental tires, oil cooler, center stand \$2800 or best offer. Melrose 685-2096.

Moto Guzzi 850T 75 new bat good cont tires, fairsing, lug rack, front disc exc cond 11K mi, 2300 or BO. Eric 969-5245.

'67 NORTON Atlas-minor work new electrics, rebuilt engine, \$500. 472-1417, 472-5471 Steve.

1979 SUZUKI GS-550L special, crash bars, alarm, lock, helmet 4000 miles, stored all winter, asking \$2300. Call 247-2141 aft 6.

78 SUZUKI GS750, 5000 mi, exc cond, with extras. Best offer over \$1750. 547-1680 before 10 PM.

1978 SUZUKI GL1000 9K fairing saddlebags AM-FM radio exc condition one owner bought new May 79. Just tuned 492-4914.

1979 YAMAHA 650 special rarely used many extras in mint cond helmet & cover incl \$2000 firm aft 6PM 387-1941 ask for John.

1977 BMW R100S-1 owner, crasurers, michelins, quartz. \$3800. Call mornings & evenings 759-7515.

KAWASAKI KE 125-1977 very good cond. Has new trans & new rear wheels. Asking \$500 firm 646-2522

1971 SUZUKI CAFE 250- looks & runs good. Brand new Conti tires. Many extras. \$350 or bo. 862-1255.

TIRES

Snow tires: 2 new 145R13X Michelin radials and rims. 2 F78-14, new & rims, eves, wknds leave message 734-6056

For sale 8 tires. 2 14 inch reg tires, 2 13 in radial snows & 4 radials all brand new for info call Mark aft 5 884-1472

PEUGEOT OWNER 2 Michelin XAS steel belt radials - 175x4 - on wheels. For Peugeot 504. \$90. Excellent condition. Long life agead. 731-8581 after 6 pm.

SNOWTIRES: 2 Concorde G78-15, 4-ply bias snows, run less than 9,000 mi. Mounted on heavy-duty, 5-lug, all steel rims. \$85 the pair, firm. Call Cliff, afternoons 536-5390 x524.

15" steel-belted radial snow tires. Exc condition, good treads. Best offer. Call eves 566-4583 or days 11-6, 566-4883. Ask for Judy.

Four tires-retreads less than 500 mi \$50. 522-8304

REAL ESTATE

APARTMENTS

SUBLETTING? We'll let yours or find you one. 232-0050.

ATTN. STUDENTS! 100's of apts available. All areas, sizes, prices. 864-3200 RE.

Home Locators—Longest standing rental service. 923-2000.

ALL. c/n quiet stu sep mod kit & bath conv to bus & trolley nr stores laund in bldg hwd flrs \$200 incl ht & hw 787-5632

Linden Realty. Clean well managed apts. 783-1024.

BACK BAY-Sunny 1 bdrm, sauna, pool, whirlpool, barbeque, \$380. Indoor parking avail, \$40. Call PM 536-2288.

BACK BAY 1 BD Mass+ Marl- \$400 267-6191 BCR

MARLBORO ST Back Bay - now & Sept 1 4-5bds apts \$740-\$1100. Bos Comm Re 267-6191

3 BED FOR 9/1 Back Bay-upper Marlboro St \$675 Boston Comm Re 267-6191 353-1935.

COMM AVE Back Bay - stu \$325-\$410 1bd \$425-\$600 2bds \$600-\$675. Boston Comm Re 267-6191.

LEASE & NO LEASE BACK BAY-nr Svm Hall, well managed bldg, sunny stu \$195, lrg 1bd \$240, just prtd \$325. Avail now 8/1 nr T & stores, res supt. 262-4588.

Linden Realty. Clean well managed apts. 783-1024.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2902.

BEACON ST-2bd \$425 9/1. 232-0050.

NOW & SEPT 1 Back Bay Park Dr. Call Boston Common Re 425 Marlboro St 267-6191 353-1935.

NOW & SEPT 1 Back Bay Pk Dr - stu \$250-\$280 1bd \$295-\$370 2bd \$500. Boston Comm Re 267-6191 353-1935.

BEACON HILL - sunny one bedroom for lease or sublet, July 1 \$350/month. 723-3869, no agent, eat-in-kitchen, hardwood floors.

NO LEASE Many apts available on 30 day notice basis. 232-0050.

NEED AN APARTMENT IN BOSTON THIS SUMMER? FREE Room and Board in exchange for child care and light housekeeping with family in Belmont. Own Private suite including bathroom, convenient to Boston and Cambridge. Write Phoenix Box 5851.

SEPT OR NOW Comm Ave nr BU stu \$250, 1bd \$325. 232-0050 DAVIS REALTY.

BOSTON-Huntington Ave new 3rm pets ok, hrdwd flrs, utils incl, \$245. 864-3200 RE

BOSTON- 1 bedroom, near transportation, small building, large, clean,\$275. Call Tony after 8 pm 426-5894.

BOSTON-No. End owner of condo away part of wk needs artist or musician to share. Includes piano+ art loft. 367-1440 4 pm.

BRIGHAM CIRCLE - 1 bedroom, large kitchen, small prch stove, refig, util included, 1st floor, nice apt \$300/mo. 442-0172.

Home Locators- 4 yrs experience 923-2000

SUBLETTING? We'll let yours or find you one 232-0050

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

BRI-lrg c/n 4bd \$710 9/1. 232-0050.

BRI-stu \$260. RE 254-8585.

NO LEASE BRI-nr T sun frshly prtd hrdwd flrs stu \$220 1bd \$260. 232-0050.

BRI-mod & huge base 3bd \$450 9/1. 232-0050.

BRI-off Comm-lrg sunny 1bd sep kit prch c/n & pntd \$325 htd. 783-1024.

BRI-lrg c/n sun 2bd prch \$410. 232-0050.

BRI-2bd \$395. RE 254-8585.

BRI-lrg sun 4bd \$650 9/1. 2320050.

BRI-nr trans lrg stu w alcove

cabinet kit tile bth \$225 htd. 783-1024. Avail now & Sept.

BRI-frshly prtd, hrdwd flrs 2 1/2bd w/w \$330. 232-0050.

BRI-3bd \$495 htd. RE 254-8585.

BRI-no lease c/n sun 3bd \$495 now. 232-0050.

BRI Area-2, 3 & 4bdrm apts avail for Sept. rents starting at \$400 htd. 783-1024.

BRI-mod base stu \$225 now. 232-0050.

BRI-Shop now, gd select of apts for now & 9/1. Studios \$250 & up, 1bdrms \$310 & up, 2bdrms \$395 some w prkg, 3bdrms \$550 & up. CASTLE REALTY 731-8060.

BRI-8 sun rms 9/1 \$650. 232-0050.

BRI-1bd \$300. RE 254-8585.

BRI-Lrg sun 2bdrm nr trans & shops. Mod kit & bth, sec bldg \$375 htd. Prkg avail 783-1024.

BRI-1bdrm in c/n sec bldg, eat-in kit, tile bth, \$325 htd. Avail now. 783-1024.

BRIGHTON All prices and all sizes. The APARTMENT REFERENCE 254-8585.

BRIGHTON-Student Specials, 2bdrms nr BC avail 9/1. \$480. RE 254-8585.

BRIGHTON area, 1 & 2bdrms, call 566-1610.

BRIGHTON- 2 bdrm aPt spacious clean on Comm ave nr T stores BU BC sublet w/fall option avail immed \$355 mo. 738-6478.

NOW & JULY 1 Brighton - clean stu new paint hrdwd flrs. Quiet resd at nr T & Comm Ave \$240 htd. Boston Comm Re 566-200 734-4016.

NOW & SEPT Brighton - spacious & clean 1bd off Comm Ave nr T & shops. All htd \$325-\$360. Boston Comm Re 566-2000.

BROOKLINE - female roommate needed immediately to share modern 2 bedroom. \$200/month, utilities incl near Comm Ave. 277-0195.

BROOKLINE - Coolidge Corner, 3 bdrm, very spacious & large apt. Hardwood floors, large kitchen, freshly painted, near BU, T, stores. Reasonable rent with heat included. Immediated occupancy. 232-8415.

BRKLINE-Delux stu ready no lease w/w utils incl \$250. 864-3200 RE

BRKLN-2bdrm w appliances \$400. HOME LOCATORS cash fee \$50. 923-2000.

BRKLN-3bdrm \$600. HOME LOCATORS cash fee \$50. 923-2000

MODERN 2 BED Brookline- Bri - mod 2bds nr T & stores \$450 up htd. Boston Comm Re 566-2000 734-4016.

BRKLINE-BRI Line. 2 1/2 bdrm, 2 bth snyy 2nd fl of hs nr Bcn T. Hrdwd fls, eat in kitch lrg rm, \$550 inc ht & prkg. No fee 738-1472

BROOKLINE-BRI Exceptional stu 1, 2, 3, 4bds bldgs & houses from \$250. Quiet res at nr T. Boston Common Re 566-2000 734-4016.

CAMB-2fam 5rm 3bdrm all mod all utils incl Hurry 864-3200 RE

CAMB-2bdrm w/prkng \$400. HOME LOCATORS cash fee \$50. 923-2000

CAMB-2bdrm htd \$525. HOME LOCATORS cash fee \$50. 923-2000.

DORCHESTER, U MASS AREA-walk to Columbia & Savin Hill T stations. \$215 unheated. Nice 1 bdrm modern kitchen & bath. \$250 unheated. Betty Gibson Associates. 825-8200.

DORCHESTER-S. BOSTON line. 1bdrm apt w/prch. Avail 6/15. \$160/mo. Call 479-4228. After 7, Call 361-3596.

FENS-base 2bd \$300. 232-0050.

FENWAY-sun 1bd \$265. 232-0050.

Linden Realty. Clean well managed apts. 783-1024.

JAM PLAIN Nr pond & T: 4rm apt priv home owned by gay couple; shared entrance. Avail immed \$450 inc all util, pkg. 522-9809.

JAM PLAIN/MBTA Apts Sept 1. 5 rms \$320, 6 rms \$420, 7 rms \$480 w/out util. Appl Lndry 524-3268.

JAMAICA PLAIN-5 rm apt 2 bdrm, 2 MTAs \$250+ utils. 876-4741.

JAMAICA PLAIN-5 rm apt. 2 bdrm, 2 MTAs, \$250 + utils 876-4741

MALDEN-charming 3bdrm no lease utils incl \$375. 864-3200 RE

MEDFORD-1bdrm small quiet complex all mod all util incl \$275. 864-3200 RE

NEWTON CRNER-Lrg 3bdrm 2fam pets ok, nr T. 864-3200 RE

SAVIN HILL- U Mass Boston 6 rm apt gas ht w oil htd 3rd flr. Ideal location schl branches churchs dtwn \$175 sec 2883290.

S. BOSTON-Dorchester line, near T. Quiet 3 rooms & porch. \$160. Call 479-4228. After 7, 361-3596.

S. END. Newly renovated 2bdrm apts July 1 occup. Oak floors, dishwahr, yard, \$550/mo Ref. 267-2156.

SO. END. 2 rm effc ht, util incl \$195. 1 bdrm part fl detail 2 frpl hrdwd fls New kit \$425 + 1 mo. sec. 262-8842.

SOM-Spac 5rm no lease ready now w/w utils free \$275. 864-3200 RE

SOM-Have a big family? Huge 7rm all mod \$350. 864-3200 RE

SOMRVLE-3bdrm w prkng \$300. HOME LOCATORS cash fee \$50. 9232000

SYMPHONY HALL Larg sunny 2bed available now \$325 res. supt. no lease required 262-4588

WALTHAM-3rm priced right pool ennis utils & more \$225. 8643200 RE

WALTHAM-1bdrm in hse all mod kit & bth \$325 htd Avail 7/1. 783-1024.

to place your Phoenix CLASSIFIED by mail please see the ad form on the last page

ALL-Whole hse \$500 unhtd 739-2902.

ALL-3bd Victorian nr Harv \$525 739-2902.

ALLST- 1st time offr - mod 1bd \$295 WILK & WELCH 739-2902.

ALLST - 1st time offr - mod 2 bd \$425, WILK & WELCH 739-2902.

BOSTON-nr BU lrg 3bd \$500. 739-2902.

BRI - 6 rms 2 bd, trees, \$475, WILK & WELCH - 739-2902.

BRI-fantastic selection of 3bds. 739-2902.

BROOKLINE-Coolidge Corner area. 1 rmmte needed. Front door bus stop. \$147 per month. 277-0439. Ask for Larry or Scott.

BRKL - 2vd, CC area, \$367, WILK & WELCH - 739-2902.

BRKL - 100% redone 1 bd \$450. WILK & WELCH 739-2902.

JP-4bdrm nr Arboretum top shpe \$900. 9/1. 522-5050 JP ASSOC.

JP-entire floors of hses, all sizes & \$. some w no lease. 522-5050 JP ASSOC.

NORTHEASTERN AREA-Mission Hill dead end side st, mod renov 3bd apt \$400 unhtd. Pets ok, students ok. JP ASSOC 522-5050.

ROSLINDALE-beaut renov 5rm apt \$275 gas ht, owner occ 6/15. JP ASSOC 522-5050.

RENTAL HEADQUARTERS Join the move to THE NEW FENWAY near colleges, museums, symphony the Fenway Studios - \$210-265 1 BDRM - \$265-350 2 BDRM - \$450-500 no fee FENWAY MANAGEMENT 128 Hemenway St., Boston KE6-6335

APTS. WANTED SUBLETTING? We'll let yours or find you one 232-0050

Employed woman seeks room with private bath. 787-1238 after 8 pm

Linden Realty. Clean well managed apts. 783-1024.

BACK BAY-SOUTH END-Student M 28 seeks sublet or apt share Sept 1 to Dec 31. Write J. Emerson 1688B Beacon St. Brookline

Harvard area, Back Bay, Beacon Hill. 30 y o foreign service off to attend Ken Sch Govt seeks 1 bdrm furn apt sublet 9/1-6/1. Call 617-678-8513. Have black Lab Retriever.

Visiting professor seeks furnished studio ro 1 bdrm apt sublet. Fall semester 1980-81; \$275-350 per month. Walkindistance or public transportation to Harvard cam-

pus. Nonsmoker, no pets, references, security deposit paid. Call 354-8675

Mid 30's musician, wife, cat seek 1 bdrm apt close to Harv/Porter Sq. Have wood stove if feasible to install. \$250/month. 923-9706

\$100 REWARD Know someone moving? Seek 1 bdrm apt Inman/Harv/Cent Sq rd/3rd fl pref. No bsments. Wkg pers \$250 tops 666-2712 PM/8 AM.

SOUTH END Couple seeks character 1bdrm or loft apt for 9/1 or 10/1. 536-8666 eves.

Conceptual artist seeking one or two stall garage with attached living space or studio 600 sq ft. July 1 occupancy. Rent negotiable call Bob after 7 332-1427.

Responsible wrkg mother & 2 school-age daughters(10 & 11) sk 2 or 3 bdrm apt in Newton or Brkin for as soon as poss or by the sirt of the school yr(Sept)Willing to paint, scrape, fix in exchange for reas. rent. Pls call Judy 524-6715 eves.

COMMERCIAL SPACE CHINATOWN Studio for rent 2000 sq hardwood flr, skylites rent hr/weekly, for rates call 426-0658.

NEWBURY ST PNTHSE 30 mo. lease for sale. 4th Fl elevator bldg w/1100 sq ft, skylights, balcony, frplce. Rent \$750/mo. Lease price 4G. Call 247-0196. Sun - Tues only.

Newbury Street office space available immediately. no. 15 call Eric for details-both front & rear locations. 536-3660.

South Station area. Storefront \$200 per month 300 sq ft. Call 542-8360.

100-2000 sf available soon in co-op for tech/light assembly. Share expenses for cheap rent. 24 hour security and access. Parking, shipping receiving dock. Get on waiting list write: Tech Co-op, Box 381 Camb 02139.

CONDOMINIUMS CONDOMINIUM & Investment Properties Brookline, Back Bay, Fens, Brighton, Allston. Boston Common Realty 425 Marlborough St., Boston 267-6191, 353-1935 1216 Commonwealth Ave., Brighton 566-2000, 734-4016

HOUSES FOR RENT CONCORD- cottage on White pond. July-Nov.1. \$450. Poss. year rental. Inquire 369-7770 Concord or 301-242-8922 Maryland.

THE GUARANTEED CLASSIFIED It runs til it works. Call 267-1234

HOUSES FOR SALE Home Locators- 4 yrs experience 923-2000

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

HOUSEMATES Linden Realty. Clean well managed apts. 783-1024.

ALLSTON-1 or 2 people needed for house. Total rent \$300/mo not incl utilities. Please call Ken 254-2494

BOSTON. Share MidBoston townhouse w/ 1/2 couth humans sauna, patio, 2 bik Arlrgnt St T, 2 rms avble. \$400+ util 451-0645 after 5 PM.

Wilk & Welch. We have the largest selection of houses, apts, apts in hses, & condos. 739-2902.

BOSTON. 4F, 4M seek 9th for own 20rm house on Fort Hill, Roxbury, in friendly neighborhood w/community garden & volleyball. We have family-style veg meals, housemeetings, no smokers, no more pets. \$110/mo. 442-5349 between 9 & 9.

BRIGHTON - Easygoing, friendly household seeks rmmt 23+, pkg space, w&d \$120+ util, call 783-3156.

Warm intelligent prof Female 33 looking for 3Fs to share & search for house. Brighton area Aug/Sept. No restrictions as to sexual preference or lifestyle. Must be open and flexible. Box 5866.

BROOKLINE. Shre butiful 6rm apt/3Fam hse, lvrn, dngmr, laundry, prkg. Victorian hse w/lots of style. \$175 & util 6/15 232-3570.

1 person to share house with 2 others. Pr bdrm & bthrm, wshr, dryr, dshwshr & garage. No pets Non smkr. Brkine -JP brdr nr Jmca pnd. \$205 utils. Call Larry or Judy 522-5445

BROOKLINE 2W,

SO. END. Diverse comfortable grp (2M1F) 30's. sks F 30+ to share spacious charming townhse. Lg rm, yd \$150+ Call 262-9319 eves.

SUBURBS-A friendly consid WM mature 23 jr+rock drummer sks long-term living situation. St/Bi/G M/F all ok. Pref suburbs nr T. Max \$200/mo. No rowdies or racists pls. Call lan 254-0880.

SUDBURY 1F 2M in lg Victorian house in 2 acres w lg garden & fruit trees. Much common space w fpice looking for M or F 25+. Private bedroom & sitting room \$225mo incl util 443-6795

Large sunny 4 bedroom coed house needs one more roommate. Large yard, parking, near T. \$125 & utilities. Call 327-1559 eves.

MELVILLE PARK. College professor has comfortable 12rm house on Red Line, 4 miles to center Boston. \$225/mo. 436-1538.

NEEDHAM-nice house in suburbs. 2M 1F profess. Looking for 4th. \$137.50+ Call 444-5872 eves

2 Prof Ms sk 3rd M/F roommate to share house for 128 Beltway July 1. Call betwn 6 & 7 PM 444-2105. Ask for Jerry or Tony.

PARKING SPACES

GARAGE NEEDED
Responsible student needs safe garage for car. Car won't be used often. Pref. in Boston, Brkline, Allston. 353-8513 353-8535.

Parking for rent near Kenmore Sq. Call 247-0710.

ROOMMATES

Best Bet

Cambridge line apartment seeks-M to live with male & female, 2 dogs and 2 cats and grand piano. \$100.00 incl. heat. Prefer late 20's early 30's, responsible person. 776-6574.

ACTON-M roommate wanted to share lge apt on 2A, w music teacher who teaches at home. Non-smoker. If your schedule is flexible or you travel, this is ideal. Your own furnished nr 263-9703.

ALLSTON. 2F sk resp person to share lg, sunny 3brdm apt for July & Aug. Eat-in-kit, porch, 1 1/2 bath & nr T. \$137/mo. 782-8145.

ALLSTON-share beautiful, spacious, 6 rm apt with 1 other person. Quiet, residential. Nr bus, shopping, 20 min. walk to Harvard. \$140+ util. 782-7888.

Linden Realty. Clean well managed apts. 783-1024.

ALLSTON Female roommate now-Aug 31. Own room in spacious 3 bedroom porch. Rent \$130/mo. plus util. Close to T. 782-3507

ALLSTON 2F 1M sk respons warm person to share home. Apt is lg uncluttered and convenient. Shr rents. \$100 heat incl. 787-4084

ALLSTON. F 25+ responsible & neat. Mod apt is nice, convient loc. No pets. \$180/mo. Opt for Sept. Call 787-2977. Keep trying.

ALLSTON. 2GWM BU students sk rmt for 3brdm apt nr Harvard St & T. Age & sex unimportant \$155/mo. incl ht & H2O Now-9/1. 783-3789.

ALLSTON-F musician seeks same to share 2brdm apt in house nonsmoker 2 cats near T \$125/mo 783-4794.

ALLSTON-F sks F working person to share 2 brdm apt. \$157.50 incl. heat avail 7/1. Call 783-1977 after 6:00 pm.

ALLSTON 2F seek 1F 26+. Responsible & non-smoking, to share spacious apt in hse on tree lined st. nr MBTA. 108+ util. 787-2692 if N/A. try aft 9 pm.

GM grad stu wts F or M grad stu or prof over 30 for rmt in Allston, Brighton, Watertown area. Richard 846-0378.

ARLINGTON-M rmmte for ultra mod condo-all electric kit d/d, A/C, w/d, 2 br, own brdm, unfurn., next to T line, 10 mi to Harv Sq. Must be clean, straight, nonsmoker, college grad. \$215/mo. incl prking, not util. Call Peter 648-6284. Avail 7/1 for summer or continuing.

SINGLE PARENT

Arlington F w child sks F w/wo child to share beaut 3bd apt yr frpl w/d d/d near T. \$300+ util. Worth it. 646-3967 eves.

BACK BAY-M/F rmt wanted for 3 br, 2 bath lge apt. Dishwshr. All appl frpice avail end June. Aprox \$260 mo incl all util. 267-4207.

NO LEASE

Many apts available on 30 day notice basis. 232-0050.

BACK BAY condo.-F wntd \$200/mo 536-3564.

BACK BAY-Need roommate starting Sept 1 clean 1 brdm.

Professional person pref 1st & Last mos rent in advance. Eve 266-8721

BACK BAY-Resp F wanted 4 unfurn brdm in 2 brdm furn apt nr river. Dw & disp, w & d, prking \$280. 7/1-8/31. 353-0055.

BACK BAY-GWM sks rmmt for small sunny mod 2 brdm 1 1/2 bath duplex AC fireplace w/w d&d pool sauna, jacuzzi indry pkg avail \$270+ util Avail btwn now & 9/1 Call aft 5 267-0034.

BACK BAY 25+ professional to share ultra-modern & clean 1brdm 7/1-9/1 Near Pru, new furn furniture & patio. \$240/mo 536-3399.

BEACON HILL-1 person to share 2 brdm apt for July & Aug or poss. longer. Call 367-0960.

BEACON HILL-F roommate wanted to share lg 2 bdr apt ht wt inc 165 p/m+ sec Must be neat & responsible. Call 523-5989.

Home Locators-Longest standing rental service. 923-2000.

BOSTON,Harvard Med area near T newly renov. clean, peaceful starting June-Jul for Sum. or for year. Rent \$140 max 427-8039.

I AM A ROOMMATE

BOSTON. Looking for a room & 1 or 2 roommates M or F. I am 19, don't smoke, into music & relatively responsible (I've been known to leave dishes in the sink). Prefer Boston-Brookline-Brighton area (near T). Call Rob 648-0483 weeknights.

BOSTON WM mature educ non-smoker sks same for quiet sunny 2brd 2-4 days wk gd loc park av. 266-6322.

BOSTON-downtown loft F roommate needed to share rent \$150+ util. Unique building & great location. Call 542-4634.

BOSTON-A large oceanview penthouse apartment, furnished 3 brdm. Security, elevator, laundry, patio, free parking, 5 mins to Boston \$180/mo. 268-6904

BOSTON - 2 roommates wanted to share sunny apt on Comm Ave overlooking the Charles. Rent \$150/month. 247-2938.

2 GWM 28&38 seek resp neat clean 3rd for spacioo country home w&d garden on Bos-Milton line \$140+ util Call 361-3919.

Gay M seeks responsible man or woman to share your apart in Boston beginning 1 Sept Please call 267-9464 after 5:30 pm.

N. End Boston July 1 1980 young prof M looking 4 same to share small 2 br apt. \$150/no + utils. neat & resp. Paul eves 367-1897

BRIGHTON-Prof F looking for same to share 2brdm apt. \$200/mo includes heat. 1 block from Comm Ave & MBTA. Pkg avail. Sunny, new kitchen. Call 787-5443 6-10PM. Keep trying Avail 71.

BRIGHTON-Seek 3rd F 25+ for apt. Quiet, nice yard, near MBTA, \$116/mo + util. Non-smkr veg pref meditator 787-3545.

BRIGHTON. Cpl seeks cpl or single 2brdm apt off Comm Ave nr Cleve Cir. 2 min from T Semi-furnished. \$200. 566-3243.

BRIGHTON M or F wanted for bed \$160 gas inc avail mid June. Parking mod apt. Together laid back people only. Bob 783-1928

BRIGHTON - couple seeks M/F 25+ to share 6 rm apt 2 fam hse. Near Comm Ave T lrg rms with sm yrd prch. \$142 ea + util Call Gene Bohman 254-5162 or leave name and no. at 825-6700

M OR F RMMT WANTED

BRIGHTON-to share apt. w/3 others. Avail. now until Aug 31 w opt. to renew lease apt inc bds. gwn furn. rm, full bath, lrg ktchn, hrdwd flrs; + utils. \$150+ sec. lcatd on Comm. Ave. w/access to Grn line. Call Lauri, at 734-1853 Anytime.

BRIGHTON. Rmmt wanted for 3brdm hse in Bri Cntr. Furn. nr T. rent \$167/mo & Sec & utils. Call Kevin or Bill at 783-2520.

BRIGHTON- 24 yo F w cat sks respns. mature rmt to share lg 2 bd apt w 2 porches, sun, pkg, w & d, nr T. quiet st no cigs, \$200 ea. 2540258.

BRIGHTON Prof F 25+ 2 share 2 brdm apt near T. Pkg. No smoking no pets. \$225 incl ht hw 9/1. Harriet 732-2507, 787-4187

BRIGHTON CNTR 2 wkng people for 4 brdm 2 bth spacs home w/prch nr T & strs Avail Sept \$187 + gas ht & utils Call Pete 254-1229 Eves.

BROOKLINE- M sks prof M/F S/G 25+ to share renov 2 bdr condo on cul de sac on 3 T ins quiet neat \$225+ 1/2 tel + elec 738-0656.

BROOKLINE-2 males 30 seek 3rd to share unusually large & beautiful apartment. Quiet tree lined street. Close to T. Approximately \$175. Available 9/1. Call Bob 731-8334.

BROOKLINE. M or F for hse nr T. w/2F 1 M, July 1, pkg. \$133 + utils. 738-5434 eves 6-9. No cigs, pets.

BROOKLINE-Male roommate wanted to share 3 rm apt near Coolidge corner. Good location moderate rent. Call 738-7230

evenings.

BROOKLINE-2 M 2 F wntd to share lg sunny 6 brdm duplex 2 bks from Riverside line. \$115+ ut ls. Call aft 6 & wknd 734-7704

BROOKLINE-Roomate needed to share Wonderful apt. (Lge., sunny, on T, frpl.), July 1, 23+ Prof. or grad. stu., Call 5666920.

BROOKLINE - 7/1 prof person to share 2 bedroom 1st floor of house, mature, responsible, neat \$285/mo inc ht, prking 731-6331.

BRKLINE-BRI. Line large 2 brdm apt in old hse. eat in Ktchn, separate entrance, off Rvrside T Nds Dvlpmnt \$350 htd 738-1472 B 4 8 pm.

BRKLINE-BRI- 3rd rmmt wanted for 3brdm apt. Clean, cool, modern \$183/mo avail immed nonsmokers only, call 731-2028 eves.

CAMB-M/F for 3 brdm condo apt near Harvard Sq. Air-conditioning. Nice furn & modern kitchen. \$187. Call 876-4589 parking available.

CAMB-WM wants WM student 2 brdm mdn, clean + quiet hi-rise. \$169. w/pkg avble now smokers OK Jim eazy-going and strate 926-5140.

CAMB(Harv Sq) F prof 25 sks F to share lovely 2 brdm apt close to public trans, hrdwd flrs, ac, elev. bldg. w&d, \$196/mo incl ht, avl 6/1, 492-2423 Sandy eves & wkends.

CAMBRIDGE - 2M seek 1 independent person to share cheap 4 brdm in Central Sq. Please no tobacco, homophobics. 661-6571.

CAMBRIDGE-F rmmt to share mod 2 brdm AC, d/d, nr T, btwn Hvd & Central squrs. \$175/mo. Avail June 22-Aug 31. 661-9663 eves.

CAMBRIDGE-Harvard beaut. 10 fl apt looks on Bost skyline. Airy, 200/mo prefer student/professional. May to Sept. Call 661-1481.

CAMBRIDGE 2 Women, 1 Man, late 20's - early 30's seek Male to share friendly but non-communal house nr. Fresh Pond. Wood floors, sunporch,patio, fireplace, no pets. Prefer non-smoker. \$158.50 includes heat. 492-2298 evenings.

CAMBRIDGE Fresh Pond. 2M seek M or F to sublet 1 brm in 3brdm apt July Aug \$145 Avail end June. Call 876-9104 John, Jay.

CAMBRIDGE Nr Harvard Sq. Seeking F rmmte 25+ \$215+ utils. Call days 445-3400 ext 544 or 263-3784

NORTH CAMB - looking for F 25+ to share 3 brdm apt w 2 others. \$95+ util. Convenient to T. Totally independent household. Available June 1. Call 661-3756, keep trying.

CAMB-SOM-F pref 25+ to share lrg sunny apt nr Porter Sq. Bdrmm + small wrk space \$143+ util \$25-40/mo. Perm or Summer Call 623-7566

CAMBRIDGE-SOMERVILLE line nr Porter Sq.- prof M 27 sks reasonable person to share 8 rm spacious apt, garage, washer, and lots of elbow space. Rent \$145/mo+util. Call Bob Hoffman, 625-7807.

DORCHESTER. Chepo M or F to share 2brdm 5rm apt on red on 120 min to Park St. Non-smoker responsible Only \$75 & util Jim 288-4878.

DORCHESTER. 2 Ms seek resp. friendly 3rd. No cigs or pets. Rent \$80+ 13 utils. Into music & computers. Call 282-0664.

FENWAY 2 F seek 3rd. \$115 mo+ util. Avail July 1. Call 536-7589

FENWAY area. Musician seeks roommate to share 2 bedroom apt. 536-1054.

GEORGETOWN. GWM share studio villa w/ Gemini. No pets, non smkr, \$300 includes all except phone. Call 352-8752 24 hr ans serv.

HARVARD SQ. Prof. Fem 25+ to share 2 brdm apt nr T \$210 plus utils. Call eves 492-4583

M to share furn apt with M in JP refs req days 524-3480 Rick

2 Gay WN needed to share spacious JP Rosindie hse wash dryr pkg rent \$135 inc hw avail immed Diana 266-4680 w 327-2888.

JAM PL-1M seeks 2F 1M 23+ to share semi-coop 4brdm apt 5 min to pond and T \$112 each w/heat Avail 7/1 Prefer socially conscious veg non-smokers Phone 522-9453 between 10-11 AM.

JAMAICA PLAIN-2Fs seeking 1F to share 5rm apt. Near T and pond. \$130 monthly. Between 18-22 non-smoker preferred. Box 6203.

JAMAICA PLAIN - 1M 1F seek 1M or F 27+ nonsmoker to share lg apt near T clean, safe, res area. \$87 plus fre heat. 522-8045.

JAMAICA PLAIN - WM 30 looking for 2 maybe 3 persons to share top 2 floors fo house, 10 min walk to T. I have 2 cats, a M dog, Steigway grand. \$100 + utils.semi-veg non-smokers 522-0514.

JAMAICA PLAIN-2 brdm apt hrdwd fls conv to trans avail immediately. Call 522-6646.

JAMAICA PLAIN Shr 6rm sunny, frpd. condo w GWM prof. nr Pond, MTA. Neat, non-smoker, 25+ Rent \$150 incl ht. Furn ac, pkgng, Steve 522-0745.

JAMAICA PLAIN-looking for M/F mid 20's to share 5 rm apt. On quiet street nr T. Rent \$140+ util. Call 522-3230 b 7-10 pm.

JAMAICA PLAIN-2M seek 2 professional, working or grad student roommates for house overlooking the Arboretum. Very nice quiet nbrhd. 1/2 block to T and stores. Modern bath and eat-in kitchen. We seek reasonably quiet and responsible, independent, non-smoking M's or F's. \$155 includes heat & hw. Call 522-3794 evenings after 6 pm.

Prof Female 24 seeks same to share 5 rm apt in Jam Pl. Front & rear porches, own bedroom. Avail 6/15 or 7/1 522-2492

LYNN. M or F to share w/ prof gent using 2 brdm 25% of time or less. 20 min bus to Govt Cntr, 15 min walk to ocean. \$150 inc util & tel. Cigs & small pets OK. 581-3467. Lv mess w/ ans serv if nec, or Box 549 Lynn, 01903.

MEDFORD-25 yr M grad student seeks roommate, 2 bed, conven to T 1, 2 min to Tufts, \$137 Sublet or perm. Bill 395-2639 Keep trying.

MEDFORD-indepen prof F lgn for same to share spacious 6 rm apt with garage. \$150/mo. + util. Available 7/1. Call 396-2609. Keep trying.

MEDFORD SQ: 28 yo M w/sunny 5 rm apt seeks non-smoker-pref semi-coop. Family neighbd near T appr \$175+ u. Rick 396-4471.

W. MEDFORD-1M 1F 22 or over toshare a non-cooperative house. Near bus line, Cheap rent. Person must be animal lover, non cigarette smoker. 483-3235. Keep trying.

MILLIS-rmmte wanted to share 2 bedroom apt. Swimming pool & tennis courts. 485-9100 x 2745 days, 376-2102 eves.

NEWTON CORNER 3M grad stud seek 4th rmmte for 4 brdm apt. Res. neigh., nr MBTA WW, part furn, conv. loc. \$117 mo+ util. 244-7949.

NEWTONVILLE. Normal, indep prof F seeks same for apt near T & stores. No pets. \$220/mo. Includes all. 964-0849.

READING - Rte 128 & 93. Resp wkg M 28+ wid to share furn 2bd apt w M 50. Pkg, pool, ac, etc. Newr B&M train & bus. Friendly quiet lifestyle. \$200/mo. Avail 7/1 or sooner. Call Fred eves after 6PM or anytime wknd at 944-7074.

SALEM MA.-GWM 27 seeks compatible responsible rmmt for quiet, furn apt near town and train. PO Box 2007 Salem Ma 01970

Salem, Beverly, Line Rt. 18. Clean, mature WM seeks F low rent, cozy 2brdm apt, easy to get along with. Call Sal 745-2906.

SOMERVILLE-2M seek responsible independent person. \$150 + utilities. Security deposit. 776-5910

SOMMED line- 2 F for indep. hshld. near T remodeled nice atmosphere \$125 + util call Steve 395-5069

SOUTH END-GM med student seeks rmmte to shar large 2 brdm apt. \$275 on Tremont St. 247-2882 Keep trying. Evenings best.

SOUTH END Prof M or F wanted to share 2 brdm dplx 2 bath courtyard. Must be neat, indep for 7/1 8/1 \$300/mo. 267-5383.

STOUGHTON GM 30 sks same to share large clean mostly furn. 2 brdm lux apt 175+util. Avail 7/1 Call 344-0535 Not sex ad.

SWAMPSCOTT-2 prof M's seek 1 prof F 20-30 years old. Ocean view, no pets. \$175 includes utilities. 599-7626.

WALTHAM. Prof F 31 Jewish, Kosher, non-smoker sks 2 others to share 3brdm luxury townhouse \$180+. Call 899-6851.

WATERTOWN. Rmates for lg hse nr pub trans. Lg rm \$200 Sm rm \$150. Both incl utils. No pets or smoking. 923-1914.

ROOMMATE M/F

For Watertown-Cambridge line. Flexible Co-op. Cheap \$88.75/mo. Near trans. Nice people. Grad students or working people only. 926-6663. Eves.

WELLESLEY-1 rmmt wanted to share large house. \$85 + utils. 237-1902.

WINCHESTER. Large comfortable home, overlooking lake, with fireplace, near T to share with working woman. Evenings 721-1061

WINCHESTER We are a group of M,F,gay,str persons in a 4br lge hse,garden,easy living,8mi from Camb via bus,train,car, bike. Veg only,n-smk,n-pets. \$110+util 729-5668(leave msg)

Looking for female only to share 2 brdm apt with W/male in 30's. Please call 364-4611 anytime.

FEMALE RMT WANTED
Responsible quiet articulate working man early 30's sks similar nonsmoking woman who likes cats to share or look for apt in safe area near transp. Rent to \$180 each. Separate rooms OK. Speakers of French, Spanish, German OK. 266-0199 6-7 pm.

Athl male prof to share 2brdm apt w/same. Tennis, bikes, b ball, computers. Mission Hill \$125 mo. 232-5686 Jim eve.

F 22 seeks F roommate who is clean neat prof with a good sense of humor to search for a 2 bd apt 200/m eves 277-2824.

GM rmt wanted to share my 2brdm apt or to find another apt together. Avail in July. Rent approx \$300/each. 227-5124.

Want to move to west suburbs. Looking for GWM(s) about same age interested in finding apt w/GWM 25 364-3053 try 5-11 pm.

Prof JWM sks same for shared living in West suburbs, would like to be part of Kosher or veg household. Marty 244-9536. Eves.

ALLSTON-roommate wanted in house. Call 782-4604.

BRIGHTON- M or F rmmte 20-25 to share large apt. \$225 incl heat & ht water. Must like dog. Avail 9/1. Call Marcy 254-9286.

BRIGHTON- 2F smoking sk 3rd F in 3 brdm apt. Large rm, near BC line, \$100+ ut. Available 7/1. 254-0565.

BRIGHTON-roommate wanted to share 4 brdm apt July & August 783-4966.

BROOKLINE-M or F for hse nr T. w/2F, 1M, July 1. pkg. \$133+ util. 738-5434 eves, 6-9. No cigs, pets.

CAMB-3 interesting people (2M, 1F) seek 4th (F) to share 4 br apt near Porter Sq and T. \$ 140 + util. Non smoker only. Call Eric Albert at 491-1850 days or 776- 1858 eves and weekends.

CAMBRIDGE-stone's throw from Fresh Pond choice of 3 buslines to Hrvd Sq own furnished bdrmm & study share rest of apt w 2M \$150 & util & sec avail 7/1 call 547-2937

CHARLESTOWN - 2 brdm spacious apt in brownstone bldg on Monument Square. 523-0510 days, 837-5111 eves.

LYNN BEACH AREA GWM 29 seeks same to 30 as rmmte to share my 2brdm apt. Must be responsible working person. \$120/mo & util. Sec & refs required. Call after 7 PM: 581-2796. Bob.

NEWTONVILLE-F roommate needed for 4 brdm apt in 2 family house. \$100 + utils. 964-7923 6-11 pm. Available 7/1 with option for September.

SOUTH END Prof M/F wanted to share 2brdm duplex, 2 bath, courtyard, must be neat, independent, \$300 o for 7/1 or 8/1. 267-5383.

WATERTOWN. Male roommate to share 3 bedroom on T \$133 + utilities 926-4340

Prof WF 24 seeking same to look for apt for the fall in surrounding Boston suburbs. Call Karen after 7:30 PM 235-2880.

Seek 25+ Fem grad stud for 3rd roommate Beaut apt free wshr & dryer \$175 o heat incl. Avail 8/15 232-0919

Looking For A Roommate? Matching Room-Mates, Inc. 1st & most experienced Room-mate service. 15 years serving the public. 734-6469 734-6484 251 Harvard St. Brookline (Coolidge Corner)

BOSTON Sublet w/option 1 bdrm lvg rm nr T stores Symphony Hall \$195/mo plus elec. Avail July 1 247-2995

BRI-All sizes & prices available. Generation II 864-3200

BRIGHTON-F rmte for 3bdrm apt. \$185/mo incl d/d, a/c, pool, 2 baths, nr T, 7/1 (or sooner)-9/1. 254-7135, 731-3000 x 211.

BRIGHTON- 2bdrm sublet 7/1 to 9/1 eat-in kitchen porch near T no fee \$365 call 783-4706

BROOKLINE Summer sublet furnished 1 block from T, quiet neighborhood. \$143 inc ht & hot water. Call eves 244-6165, 244-7441 Steve.

BROOKLINE- sublet/July-Aug, 1 bdrm, brnstr, hd wd fls, ac, disp, nr T, pkgn avail, \$350/mo. 266-1492 ext 114.734-1669.

BRKLINE. Large sunny rm in 6 person hse. Quiet St. nr T. \$116/mo w/prking. 232-7277.

BRKLINE 4th bdrm avail in a beaut home. F non-smkr pref. WD, furn'd \$180/mo & avail now thru 8/31. 734-8086 after 6 PM

BRKLN - sublet for July-August one bdrm of 5 in lrg house, convenient to green line MBTA. Completely furnished. 738-7453.

BRKLN-All sizes & prices available. Generation II. 864-3200

CAMB-Sublet 3rm condo furn utls incl only \$350. 864-3200 RE

CAMB-All sizes & prices available. 864-3200 Generation II.

Home Locators-Longest standing rental service. 923-2000.

CAMB Sublet lovely garden duplex. 3 rms near Harvard Square. Prkng included. \$475/mo. + util. 6/15 to 8/30. 547-7846.

CAMBRIDGE-Harvard Square area Brattle & Sparks Streets. Large Victorian house, spacious rooms. \$1000 per month + util. Available July & August. Call 547-0180.

CHELSEA-Summer sublet w/ possible renewal in Sept. Large beautiful furnished 2 bdrm. \$110 mo + utilities Mary or Carol. 884-1935, evenings between 8 and 10

CHESTNUT HILL-Beautiful luxury 1 bdrm for rent for July and August. Fully furnished. Call anytime Rent \$525. 327-1042

CLEVE CIRC - Kosher or veggie to sublet 1 bdrm in lrg sunny 2 bdrm apt. June-Aug. \$135/mo 566-4125.

SUBLETTING? Are you subletting you' p'esent apt? We can help. Boston Common Re 425 Marlboro-St. Back Bay 267-6191, 1216 Commonwealth Ave, Brighton 566-2000.

CLEVELAND CIRCLE 6/1-8/31 2F seek 1F to shr lg apt nr 3 MTA lns, BU BC. Safe area. 3 bdrm 1 1/2 bth, new kit. \$170/mo 731-5435 eves.

FENWAY-1 bdrm livingrm, kitchenette, totally furnished, \$210 a month, available 6/20-9/20 Call Steve 536-5909 or Dave 516-764-9453.

JP - 1 F & 1 M seek 3rd for June-Sept sublet, lrg sunny room nr pond & T. \$100+ util 524-7217.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

JP. Female roommate to share 6 1/2 rm apt June, July & Aug. Moraine St, nr pond. \$153 & utls. Call 522-8180.

JAMAICA PLAIN 3bdrm furnished. \$225/mo. Available immed thru Aug 31. Utls inc. Charlie 522-6538.

NO LEASE Many apts available on 30 day notice basis. 232-0050.

MEDFORD- frnshd studio, encl prch, ktchnette, sunny, airy, quiet bldg, pkgn, nr shop. T. \$250/mo. + util. Avail 6/24-815 or 31. Negoc. 395-6834 after 4:30 pm.

SOM-Mod 4rm sublet 1st fl prkng, utls incl \$235. 864-3200 RE

SOM-All sizes & prices available. Generation II 864-3200.

W. SOMERVILLE. F rmte wanted. Avail immed thru Aug 31. 15 min walk to Harvard Sq. Mod bldg, skyline view Boston, a/c, prking. \$182.50/mo. Call Sue days 495-2133, eves 641-0966.

& Aug, 4 bdrm sublet in 3 bdrm apt. larg apt, \$121/mo, opt. to slay, ideal loc. 232-4295/738-1802.

BROOKLINE- looking for 3rd rmmte. June-August. Own room. Attr. apt. Nr T. \$183. Call Steve 244-6165 or 244-7441.

MISCELLANY

BULLETINS

TV & STEREO REPAIR

BEWARE OF IMITATORS Lester's TV has been buying & selling used TVs & Stereos for almost 30 years. We stand behind every set & repair that leaves the shop. Fair prices - free pickup & delivery. Honest repair work our specialty. Lester's TV • 523-2187 15 Revere St., Beacon Hill

PRESTIGIOUS COPLEY SQUARE Personal Mail Boxes

PRIVATE & BUSINESS POSTAL BOXES MAIL FORWARDING FREE TELEPHONE CALLS TO CHECK BOX PG 739 BOYLSTON STREET, BOSTON 266-1651

SUMMER CAMP

Tennis, gym, dining area, waterfront location, co-ed ages 8-14, experienced ldrshp, YMCA & ACA accredited, 61st yr. Camp Massapoag, Dunstable, Ma, call Cambridge Family Y, 876-3860.

GREAT PAINT! 2000 COLORS! DISCOUNT WALLPAPER! LOW PRICES!

THE SAVE! BUY DIRECT! PAINT FACTORY FOREST HILLS (Jam. Plain) behind M.B.T.A. Arborway Yard

PRIVATE MAILBOXES FOR RENT

Your Own Locked Mailbox. 400 Comm. Ave. 247-9141. Confidential & Secure. Ask About Telephone Answering.

SHOP AT HOME

The Amway Way. Complete product line, delivered to your home, fully guaranteed or your money back. Personal, friendly service & excellent products at affordable prices. In Boston, call 267-6922 & ask for Dick. Eves.

COLOR COPIES

At Copy Cop, 815 Boylston St., opp the Pru. Dial C-O-P-Y-C-O-P.

NOYPNOSIS

...is easy...and it feels good...it's a natural state...and helps with weight, smoking, anxiety, depression...new habits, new directions Think of it. 377-2518 NYPNOSIS RESEARCH ASSOCIATES

T-SHIRT TRANSFERS (8 X 10)

from your 35mm color slide or art work. \$2.50 each. COPY COP 815 Boylston St. Boston 267-9267 Open 8-10 M-Th, 8-8 Friday, 9-6 Sat. 13 Congress St. (near State) Open 8-9 M-Th, 8-6 Fri, 9-5 Sat.

14 in X 18 in COPIES

or 11 x7 now available at COPY COP. Dial C-O-P-Y-C-O-P, 815 Boylston St., opposite the Pru.

DEAD-HEAD CRUZ 2

Grateful Dead 3-hr cruise July 4 live on tape. Portion of proceeds to Clamshell. Call 969-0089 for info. Thank WCOZ.

GET RICH QUICK

If you have records to sell, call for the most convenient way to get more for them. 641-0139 any day or eve for top \$\$\$.

TRANSVESTITES

Non-profit TV Social Clob w/facilities nr. Boston. Privacy storage, security & frndshp. Social & edctnl prgrms & parties. Newcomers and Females welcome. TIFFANY CLUB 617-891-8022.

McCARE PAINTING CO.

Carpentry • Roofing Free Estimate 787-4463

\$2 for \$5 DINNERS

1st of 12 Boston/Camb area restaurants for \$5 or less. Good filling meals. Send \$2 stamped self addressed envelope to Box 6314.

CAMBRIDGE FAMILY Y- Slim Living Program for weight reduction.

Beginns July 1. 876-3860.

TARTUFFE

A date to remember! Clip this ad and bring it to the box office on SAT. JUNE 21 for a 40% discount on tickets. See the comedy TARTUFFE for \$4. (down from \$6.50) at the Suffolk Theatre at Suffolk Univ. Temple St. Beacon Hill, Boston

COLLEGE STUDENTS!

Improve your grades. Send \$1.00 for your 356 page, term paper catalog. 10,250 papers available. Box 25916B Los Angeles Calif. 90025. (213-477-8226).

LE' CHAT

11 New Whitney St. Suite 817 Boston, MA 02115 617-731-6071

Are you too busy to make those 'important calls'?

• Did you have a fight with your friend and wish to make up but afraid to call? • Like to wish someone happy birthday or a holiday message? • Are you tired of calling and complaining about that defect item with no results? • Calls limited to your imagination only. • LET LE'CHAT MAKE THAT CALL FOR YOU. • For a very reasonable fee LE' CHAT will make that call for you anytime, any place, anywhere. • Dial 617-731-6071

Attn: TV's! Lady selling nylon mini maid's outfit, incl: hat, satin corset, lingerie, hi-heels, boots, wig, etc. 662-4432 4-7pm.

Personal mail box for rent. Confidential & secure. Call 298-8050.

OCCULT

READER AND ADVISOR MISS MARKS

New in this area. Gives advice on all problems of life. Have you any worries? Miss Marks will guarantee to solve any problem you may have such as marriage, health, love affairs, money with only one visit. Don't fail to see her today. All readings private and confidential. For appointment call 232-2259 87 Washington St. Brookline Open Sunday 10 until 5

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y - 876-3860.

PETS

Lost dog. Mixed chocolate Labrador. Long tail. Milton tags. Call 491-6376.

Our dog, Precious is loving, great with kids & trained. But due to our personal situation she needs a new home. 354-3236

Afghan hound pups AKC reg. Champion sired, black & tan, white, blk mask red, terms. 483-0002. 483-2056

LOW COST SPAYING

Dont be responsible for any more unwanted animals Call Friends of Animals. 491-0735 (no purebreds)

Himalayan kittens CFA reg. champion.parents. Males/females, long thick coats. Good Persian type. 603-434-1118 in Derry N. H.

AKC Norwegian Elkhound pups-5 mo. old, exc. lineage + temper, silver+ black. Fran Gahagan days 890-7890, eves-891-8476.

LOAN A DOG

Going away? Will take care of your dog this summer. House trained please. Call 522-9611 keep trying.

AKC Boxer pups. Excellent pedigree females. \$250. Call after 4 PM. 492-8445.

DRIVE-AWAY-ALL

• Cars to all states (Cal., Ariz., Fla., Texas, etc.) • Leaving daily • All kinds of cars U.S. Driveaway 367-3333 1018 Comm. Ave. Boston

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y- 876-3860

Cheap air fares to Ireland. Round trip from \$479. Call 742-7120.

Wanted travel companion for a 2 week cross country trip in early August Bob 536-6274

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y- 876-3860

GAY TRAVEL

Adventure travel in Peru. 15 day tour. No trekking! Special departure Aug 25 \$550 land for details call 451-0304 The Peruvian Connection.

CARS AVAILABLE NOW-262-4950

Drive to Texas, Calif. and Midwest. No rental or mileage fees. Call NOW! AACON Auto, 230 Boylston St. 86 offices U.S.A.

WANTED

MONKEY WANTED

Primate lover wishes to buy monkey chimp etc for pet. Will pay good. Write to PO Box 424, Gloucester Mass 019

\$3000 LOAN NEEDED

Immediately. Small businessmen nds \$3000 for business expansion. Would like altogether or individually in groups of \$1000 or \$500 each. No less than \$500 from one individual. Send details to Box 6582.

CAMBRIDGE FAMILY Y - Youth sum. mer day camp. Register now. 876-3860.

DIAMOND WANTED

PRIVATE PARTY wishes to purchase 1 to 5 CT Diamond. Call 542-4341 between 1-8 pm daily.

Wanted 1968 CUTLASS or 442 convertible. Running condition or for parts. Box 5870.

INSTRUCTION

ACTING

MIME CLASSES by Trent Arterberry

Technique & Improvisation 247-0972

NEXT MOVE THEATRE CONSERVATORY

1980 summer program. Beginning & advanced classes. Adults, young adults, children. Semester 1: 6/23-7/25. Semester 2: 7/28-8/29. Theatre management seminar 8/4-8/8. Class size limited to 15. Day & evening courses taught by members of N. M. Company. Tuition \$100 per course. Further info Judy Weiss, registrar. 536-6769.

ACTING CLASS

Boston Shakespeare Company's 8 week summer acting class begins July 8. Enrollment limited. For more information call 267-5600 or 1-888-4571 before June 28.

Day and evening acting classes Lyric Stage-voice, movement-scene-study technique. All ages, levels. 742-1790.

10 wk acting workshop at Lyric Stage with Paul O'Brien ends with showcase of original and scripted work. 742-1790

Actors Workshop - Est. 1956 day; evening classes, all levels forming Info-656 Beacon St 266-6840

BARBARA'S DANCE STUDIO

Social dancing, hustle, disco, dance exhibitions. 15 Linda Ln New. Call 969-2677.

REGISTRATION still open for contemporary dance classes with Mimi Kagan. Intermediate technique & composition. Three mornings weekly. Call 536-4162.

BOSTON DANCE STUDIO FOR RENT

Dance Studio for rent. Located at 1108 Boylston st. Boston. Hourly dial monthly 247-9402, 267-0753.

A GOOD PLACE

to start dancing-exercising. Dancers exercises for non-dancers. Complimentary trial class. 426-8889 SHELLEY'S STUDIO

DANCE!! at the Institute For Contemporary Dance

Classes for 10 week summer session begin June 9, at its studios in the First Baptist Church in Cambridge off Central Square and at Boston Dance Academy Studio, 138 Newbury St. Boston. Courses being offered: modern, repertory, composition, improvisation, ballet, ballet for men, jazz, modern jazz, Afro Cuban jazz, Tai Chi. Contact improvisation, release, movement correctives, Tao of movement, swing jive and jazz

For application and info DIAL I.C. DANCE 423-2623

ETHNIC DANCE

Arabic, East Indian. Somerville: 492-7535

CAMBRIDGE FAMILY Y- Slim Living Program for weight reduction. Begins July 1. 876-3860.

THE BALLET CENTER

Adult day and evening ballet classes. Beginning to intermediate. Beginning modern and jazz. Childrens ballet lessons age 5 and up. For information please call 277-1139

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

The Ballet Center

185 Corey Rd., Brookline 277-1139



Children age 5 and up Adult Day & Evening Classes BALLET JAZZ MODERN Idy Codington, Dir.

HEALTH

LOSE WEIGHT

The secret of sticking to your diet in this 136 pg book-"Mind Over Platter"-\$3.00 to Wise Man's Wish box 424P Allston 02134.

Tennis lessons: 1 week special June 30, July 1 & 2. 6 hrs \$35. Beg, adv beg & interm. Morning & eve classes. Contact Emmanuel College 277-9340 x 118 or Andy 277-1374.

VITAFLEX

Will teach couples cooperative healing techniques to relieve chronic tension, headaches etc. See health services for inf 749-8642.

THE UN-COURT Indoor Tennis Teaching & Practice Center

TENNIS-UP 100 Mass. Ave at Newbury 247-3051

CAMBRIDGE FAMILY Y- Slim Living Program for weight reduction. Begins July 1. 876-3860.

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y- 876-3860

BEGINNING ARABIC

North Africa & the Middle East Libya & Egypt, Arabic journals & liberation fronts. Tangiers & Casablanca, Algeria & Morocco, writing, breathing & conversation. Foreign Language Program at Cambridge YMCA. 876-3860.

BEGINNING GERMAN

West Germany and East Germany, Freud and Marx, conversation and travel, philosophy and German accent, German trains and Austria and Eastern Europe. Foreign Language Program at Cambridge YMCA. 876-3860.

GREEK & GREEK

Greece & the United States, Phonetics & Greek islands, conversation in Athens, rapping in Brookline pizza shops. Beginning and intermediate. Courses starting now. Foreign Language Program at Cambridge YMCA. 876-3860.

ITALIAN & ITALIAN

Rome & Boston, Napoli & Genova Milano, Palermo, Fellini & Bertolucci, Italian newspapers & magazines & films, conversation & cafe espresso. Foreign Language Program at Cambridge YMCA. Beg. int. & adv. Courses. 876-876-3860.

BEGINNING PORTUGUESE

Portugal & Brazil, Angola & Mozambique, Cape Verde islands & Brazilian films, pronunciation & Portuguese newspapers, conversation with Portuguese-speaking friends and neighbors. Foreign Language Program at Cambridge YMCA. 876-3860.

SPANISH & SPANISH

Latin America & Spain, Cuba & Puerto Rico, Chile & Argentina Columbia & Venezuela, Peru & Bolivia, Panama & Costa Rica, Honduras & Haiti, Ibiza & Mexico, New York City & Boston, Guatemala & Jamaica Plain. Foreign Language Program at Cambridge YMCA. Beg. int. & Adv. Courses. 876-3860.

SPANISH & FRENCH & ITALIAN & GREEK

Foreign Language Program at Cambridge YMCA. Beg. int & Adv Courses: Madrid, Paris, Rome, Athens, Lisbon, Beirut, Boston, Cairo, Berlin. Also Beginning German & Beginning Portuguese & Beginning Arabic. Do it now. 876-3860.

MEDITATION

GURDJIEFF-OUSPENSKY CENTER accepting members. 237-7548.

Raja-Yoga Meditation The Natural Way to Realization Ram Chandra Mission No Fees 492-5094.

MISCELLANEOUS

CAMBRIDGE FAMILY Y- Slim Living Program for weight reduction. Begins July 1. 876-3860.

ALLIED TRACTOR TRAILER TRAINING

Complete professional training program with 12 years of proven experience. All new facilities, classrooms, training facilities, equipment and placement assistance program. Approved for training veterans. Licensed by the Mass. Dept. of Education & Registry of Motor Vehicles.

ALLIED 295 Union St., East Walpole, Mass. 02032 1-617-668-6604

SERVICES

ACADEMIC SERVICES

Grad. stu traveling to Ireland 7/1 will deliver legit valuables or perform academic research for negotiable fee. 628-5217.

WRITING DOCTOR

Sick prose? Criticaid 424-1510

Expert typist \$1.25/dbl spaced page. Editing also. Call Arch 254-5162. Evenings best.

ANSWERING SERVICES

BUDGET ANSWERING SERVICE
For only \$10/mo. we'll give you 24 Hr. Service 825-6700.

ARTISTS' SERVICES
MODELING
North Shore Mornings
Heather 373-0081

BUSINESS SERVICES
COLOR COPIES
At Copy Cop, 815 Boylston St., opp the Pru. Dial C-O-P-Y-C-O-P

ADVICE & CONSULT
Restaurant management among our services, food and liquor costs. Security experts. Menu planning, etc.
Introducing Lip Service
289-2300
Call any time

BOOKKEEPING /ACCOUNTING SERVICES
Available part-time. Will institute and/or maintain books through Trial Balance. Excellent references.
245-2979
Call evenings/weekends.

CALL THE COPS
Dial C-O-P-Y C-O-P (267-9267) for 8x10 color xerox copy enlargements of 35mm slides when you wait (\$1 each). COPY COP, Inc., 815 Boylston St., Boston (opp. the Pru) hours 9-9, m-th; 9-6 fri. 10-6 sat.

MAILBOX RENTALS
\$5 a month is all you'll pay for a prime downtown address. Private postal box also stationary mail holding/forwarding/tel answering, telex serv. PO Box 10 Milk St/294 Wash. St, Boston 02108. Call 617-367-4855.

THE GUARANTEED CLASSIFIED
It runs til it works.
Call 267-1234

CHILDREN
Overnight Summer Camp, Boys & girls, CAMBRIDGE FAMILY Y-876-3860
CAMBRIDGE FAMILY Y - Youth Summer Day Camp. Register now 876-3860.

Bring Loon & Heron Theatre for Children to your child's school or club. Contact Annie Coty at 247-8156.

SUMMER DAY CAMP
Cambridge Family Y summer day camp for area boys & girls, age 8 to 14. Day activities 9am-5:30pm include: arts & crafts, games, day trips, sailing, swimming, sports, special events. Transportation available call 876-1728 or visit Youth Division 820 Mass Ave, Central Square Cambridge.

BABCOCK DAY SCHOOL
Long established, year round. All activities 8 am-5:30 pm. Ages 2-6. \$35 per week. Transportation. 277-9832

NEED AN APARTMENT IN BOSTON THIS SUMMER?
FREE Room and Board in exchange for child care and light housekeeping with family in Belmont. Own Private suite including bathroom, convenient to Boston and Cambridge. Write Phoenix Box 5851.

COUNSELING
SELF HYPNOSIS
Lose weight, quit smoking. Biofeedback, relaxation, stress. Licensed psychologist. Institute of Rational Living. 739-5063.

Psychotherapy for people for want to overcome anxiety, depression, shyness. Lic psy Call Ins Rational Living 739-5063.
INDIVIDUAL AND FAMILY COUNSELING
Robert L Brockman, Psychotherapist. Offices in Brighton and Framingham. Call 877-4693. Initial consultation welcomed.

VITA INC
Announces opening of office at 416 Marlborough St, Boston 266-7575 for practice of individual couple and group therapy consultation and professional. Edward Gurowitz, Nan Gurowitz, Susan Gurowitz, Rick Chaffee, Patricia Wood.

DISCREET
Personal Introductions, Singles & Couples
MATES INC.
Box 7174
Johnston, RI 02919
1-401-944-9185

Counseling and psychotherapy. Alan L. Storm, Ph.D. South End 451-0847.

Sexual Health Counseling: Do you have a solution or are you part of the problem? For app. 426-3677.

THE LIFE ENRICHMENT PROGRAM
An alternative way to find a warmer personality reduced tensions stronger self confidence relief from depression.

To demonstrate the value of this comfortable, short-term approach, a full two-hour session is provided at no charge. 924-2242

HYPNOSIS
SMOKING - WEIGHT SEXUAL PROBLEMS CONCENTRATION
Results guaranteed 776-7976. BOB PILATO, A.A.E.H.

HYPNOSIS
• Relaxation
• Smoking
• Weight
• Therapy
• Cassettes
SHIRLEY ALEO, M.A.
277-2618
1170 Beacon St., Brookline

SEXUAL HEALTH CENTER
Specializes in the treatment of impotence and premature ejaculation problems. Call 266-3444

"AND THEN ONE DAY, IN 1980, I QUIT SMOKING!"
HYPNOSIS RESEARCH ASSOCIATES 277-2418

Life guide - psychotherapy & Zen. credent., private & group since 1974; results. Bos 232-8758.

ADULT HEALTH CENTER
480 Boylston St. 4th Floor Boston, Ma. 02116 (617) 266-3444
The Only Professional Center In The Boston Area
Specializing in:
*SEXUAL THERAPY
*MARITAL COUNSELING
*PSYCHOTHERAPY
*SURROGATE THERAPY
"Sexual well-being is as important as any other aspect of health"
Health Insurance Accepted

BOSTON COUNSELING SERVICE
Psychotherapy, crisis assistance, consultation with individuals and couples. Initial interview(s) of therapist free and encouraged.
782-5753

Want greater self-awareness, richer relationships, better communication? Join our Personal Growth Group, exp. leader Gestalt Therapy. Individual counseling offered. Ins. accepted. Dorothy 491-6408.

Pequod Counseling Center
A non-profit counseling center since 1970.
Individual, Group, Couple, Family and Career Counseling.
1145 Massachusetts Avenue Cambridge, Massachusetts 617 354-6259

DATING
SINGLE MEN AND WOMEN CLUB
Why spend hundreds of hard earned dollars in dating services? Invest only \$25.00 for one year and we will give you the names of up to 200 people: \$15.00 for 100 people, in the greater Boston area who wish to meet you right away. Please send us information about yourself, check or money order, and we will rush you very exciting information about your coming date. We're the only dating club of its kind who offers its members so much for so little. Send to 104 Charles St., Suite 576, Boston, MA 02114.

CAMBRIDGE FAMILY Y-Adult
Swim lessons. Register Now. 876-3860
DATA-MATE IS NO. 1
Since 1966 DATA-MATE has introduced over 30,000 singles to each other. Our fee is \$20 with a money back guarantee. Call us anytime 547-0225 or write us at

DATA-MATE Box 361 Dept BP Arlington MA 02174

SELECT-A-DATE, INC.

Select-A-Date, Inc. is a very unique selective way of meeting sincere singles. Each potential member is screened very carefully by our proud, trained staff. If you meet our standards for membership, you would then be eligible to receive quality introductions. Each introduction is based on compatibility and on YOUR SPECIFIC REQUESTS in a person. We have been able to maintain a very high quality dating service at a very low cost by eliminating fringe benefits such as accepting credit cards, having sales people, finance plans, etc.

WE HAVE OFTEN BEEN IMITATED, BUT NEVER DUPLICATED!
The only dating service with a guarantee.

For More Information Call 479-9750. Open 10 a.m. - 10 p.m. Daily.

Why are single women like Jaye meeting men at The Couple Company?
"After trips to numerous singles bars, I decided to visit The Couple Company... the men I have met including a doctor, an attorney, and an artist - have been interesting, intelligent, and best of all... fun!"

The Couple Company
118 Newbury St., Boston
247-3800
355-355 Boylston St. Boston 7:45-11:30 \$3. Doors close at 8:30. Small group discussions Friday June 20. Space Ship-Who Survives-Task oriented group-355 Closed July, August, & September.

SINGLE?
We've worked with John Lennon, B.B. King, Merv Griffin, and The Grateful Dead! From Europe we are bringing you a new and exciting social life in our charming way. Whether your goal is simply dating, friendship, or marriage. Our service provides a personalized, discreet and instant means of introducing you to others. Everyone who joins Zodiac does it for the same reasons - to enjoy life with somebody like you - so don't be shy! We do not use computers! Instead, we deal with each person in a humanistic and considerate fashion. Our experience in Paris, Geneva, Vienna and Tel Aviv has shown that our personal touch assures success. In addition we can provide an outstanding astrological or psychic experience. And, we offer exciting club parties, travel, plus other services. No wonder Zodiac is so popular and now we are in Boston for your benefit. We look forward to welcoming you as one of our many members.

Weekly Drawing
Register for free membership
Name _____
Age _____
Sex _____ City _____
State _____ Zip _____
Phone _____
Work phone _____
Occupation _____
ZODIAC
1216 Commonwealth Ave. Allston
734-6153
Zodiac
1216 Commonwealth

SINGLE? Meet sincere, beautiful people-like you! Lowest fees. Call Dateline-free. 800 - 451-3245

GAY? CALL NOW
Neat intelligent, interesting people. Quick-confidential-legitimate. Steve (212) 232-5500

SINGLES!
Meet that special person soon. Call today and you could be dating someone really nice next week!! For FREE brochure ph. 267-4500 anytime. **DATIQUE INC.** - 419 Boylston St., Suite 312, Boston 02116. "Since 1970 - Large Membership"

BARS HATE US! Compatibles is the largest and most personal Dating Service in Mass.
Framingham 872-8279

HEALTH

BIO-FEEDBACK
Drugless treatment for Headaches Tension Blood Pressure Allergies Teeth Biting
HOUSE CALLS HARVARD ASSOCS.
825-6700 or 567-2231

HOME SERVICES

CARPENTERS
The Woodworks 282-8320.

PAINTERS

STEVE DANIELS HOME IMPROVEMENT
Interior & Exterior painting, wallpaper removal & installation, exc refs, good rates. Call 783-0643.

FOR QUALITY PAINTING
Look at the affordable alternative. Call 24 hours for free estimate. R&J Painting consultants. 837-3316. Marshfield, MA.

Great painter 354-6088.
Give your house the brush off with 2 exp. painters. Interior/exterior w/refs, reasonable rates. 547-2629 or 666-0378

MISCELLANEOUS

HOUSE SITTING: Responsible, mature Simmons grad student available Bos/suburbs. Excellent w/plants & animals. References 603-627-2555

MURALS
Redecorating? All price ranges, professional results. Free estimate. 927-7129. Charles or Lisa.

CAMBRIDGE FAMILY Y - Scuba: Begins July 2. Call 876-3860.

HOUSE CLEANERS
We'll scrub your hse or apt 'til it shines. Boston and Suburbs. Resp. & have exp. Call 10 'til 10. Anne 899-5492 or Nancy 891-4882

LEGAL SERVICES

Brisk & Kellegrew Attorneys at Law. Bankruptcy, divorce, general practice. Free initial consultation. Downtown Boston 426-2275.

Uncontested divorces. \$150.00 Call Atty Mark Shaw 523-8070

MOVERS
HARMONIUM MOVERS

Fully Licensed and Insured
Storage • Piano Rigging
Apt. • Home • Office
FREE ESTIMATES
MOVING GUIDE
Express: N.Y., Phila., D.C.
739-2200

SELF HELP VAN LINES
Have professional movers pack and load your rental truck. Drive it yourself to your destination and hire local movers to unload. Save hundreds of dollars. Call 661-0550

Cooperative Movers: Van in Bos & out. 1&2 movers-\$15&22 876-1171.

POOR PEOPLES MOVERS
Licensed Ins. 522-0826

Moving big/small jobs 259-8702

MARLBOROUGH EXPRESS
Moving & Storage since 1970
• Licensed & insured. Mastercharge and Visa accepted - recycled cartons avail. SAVE \$\$\$ 661-0550 anytime, keep ringing.

Poor People's Movers. Short notice OK, appliances and pianos 522-0826.

Rabbit Transit Movers. Same day service. Expert moving - licensed, insured. 522-0826.

UPERMEN MOVERS
Professional - Careful
Economical - Large & Small Trucks
Friendly Personal Service
Pianos - Long Distance - Packing
2 men - \$24 per hour
731-5719

RANDALL'S VAN
Reasonable & reliable
354-2116 24 hours

N.Y., N.E. hour specialty. Low rates for local service fast, reliable experts 864-0844.

RABBIT TRANSIT. hseholds, heavy appliances. Deliveries. Short notice OK. 277-3021.

GRANDMOTHERS HELPERS
Anything. Anywhere
All size trucks with dollies, straps & pads. Fast & Efficient. Careful, Cheeul & Cheap.
864-0844

STEPVAN & 1 or 2. Reas rt. 787-4967

CATCH-22 Van+2 men \$18/hr. 776-6019.

SHORT NOTICE MOVERS
Reliable and experienced, local or long dist. MC, VISA 321-1017.

Gentle Giant low rate 491-2724

Poor Peoples Movers
expert moving & packing. Heavy appliances. Deliveries. Same Day Service. Low rates. Lic'd Ins.
522-0826

\$10 /hr Experienced 492-1828 Bill
LI-NYC-NJ-PA &
DC areas: Resnable & insd 547-6457

Exp. man & pickup truck \$47 hr. Punctual Weatherproof 547-9365

STEVE'S BACK
Two men and large truck. Ten years experience. With pads and dollies
648-6190

Man + van - reasonable + dependable. 964-1320.

PRIME MOVERS-Good work for cheap money. 825-6271.

RABBIT MOVERS
First Floor Pianos
Appliances Households
Same Day Service
Large or Small Truck
Licensed and Insured
277-3021

ARISTOCRAT MOVERS
Lic. and exp. Lg & small. 924-3310.

Stone Pony Express
• Reasonable & Reliable
• Large and Small
Equipped Licensed & Insured
Randall 354-2116

Move cheaply in large new van. Fully equipped. 1 or 2 men available. 592-3605.

MOUNT AUBURN MOVING
Apts., Households, Offices.
• Careful, considerate packing and moving.
• Fully licensed and insured.
• No travel charges for Cambridge.
• Master Charge and Visa accepted.
Call 24 hrs. 876-9290

Man with Van. Reasonable, dependable. 332-7022.

LRG TRK & 2 Men 332-7022 & 332-2446.

HERE YOU GO:
Competent & economical storage & moving. Warm Feats: 547-6457

Pro piano & furn. movers. 10 yrs exp, exc refs. Special prices for NY & NJ. For reasonable rates & prof service, RPM 783-1928.

WHITE ROCK PIANOS
Will rig up to 7 fls 648-8635

Piano & Furniture MOVERS

STORAGE & BUYERS
LOW RATES
24 HOUR SERVICE
7 Days A Week

LICENSED & INSURED
Danielle Movers Inc.
267-4079

MOTION MOVERS-Exp. rel. Appliances, apts. We move it all. 277-0525

Piano? MIVERIS! Expert piano moving/rigging/crane hoisting. Reas. rates lic/ins. 888-8787

DAN'S VAN AND TRUCK
Since 1973
"Let our moving experience make your moving experience a more pleasant experience"
Excellent References
Reasonable Rates
Call 661-1683 Anytime

Man & van for hire. 387-9486.

Man & Van \$10/hr. 484-3903.

to place your Phoenix CLASSIFIED by mail please see the ad form on the last page

PARTY
THE TELEPHONES
Music for the 80's. Original new wave pop from Indiana. Call Dave 1-586-4337 or Jim 1-583-1460

Phoenix Classifieds are having a **PARTY** department
Caterers -
Dee-Jays -
Supply Stores -
Liquor Outlets -
Hall Renters -
Magicians -
Performing Groups -
etc.
Place your Party advertising at festive rates
CALL 267-1234

CAMBRIDGE FAMILY Y-Adult
swim lessons. Register Now 876-3860

CAMBRIDGE FAMILY Y - Slim Living
Program for weight reduction. Begins July 1. 876-3860.

Folksinger-comedian w unique well polished act (& 3 TV app) seeks bookings and management. Howie Newman 327-0121 436-4600

CAMBRIDGE FAMILY Y - Scuba:
Begins July 2. Call 876-3860.

DANNY MCCARTHY
Professional sound & light show. Disc Jockey for all occasions. 924-0125.

Bands & DJs for hire Lowest rates Call Paul after 6: 277-1062.

GETTING MARRIED?
EVELYN HARMON cordially invites you to visit: THE BRIDAL SALON AT L.H. ROGERS, INC. EAST INDIA SQUARE SALEM, MA 1-617-744-4025

THE (ORIGINAL) HAPPY COOKER
72-52 AUSTIN ST. FOREST HILLS, NY 11375

The **ULTIMATE** in Gourmet Cookware: dried fruit, coffee, teas & spices at discount prices; drop by or have us ship your items. 1-212-544-8004 (tax free shipment to Boston).

PIANO TUNING
ROBERT PULSIFER
Tuning, repair, regulation. 332-7773.
Piano tuning & repair. Call Bill 923-0684. Perkins graduate.

RIDES

DRIVE-AWAY-ALL

- Cars to all states (Cal., Ariz., Fla., Texas, etc.)
 - Leaving daily
 - All kinds of cars
- U.S. Driveaway
367-3333
1018 Comm. Ave. Boston

Ride wanted daily to Pawtucket RI in AM, will pay. Call 267-1832 after 7PM. Must be there 8:30AM.

JOHNSTOWN PA JULY 3 Van to Johnstown PA leaves July 2 or 3. Return July 14. Seeks riders either way. Call Herb at 484-1516 after 6 PM.

Student, San Francisco bound, needs person to share expenses & driving Leave June 28. Call John 783-2370.

FREE TRIP

Free trip to Calif. Drivers needed to drive 2 new cars to San Francisco. Gas paid by owner. Call 354-0446. Leave message.

RIDE WANTED

To Old Orchard Beach Me. area Lv Bos Fri PM return Sun PM or early Mon AM. Will pay comp to bus charges. Call 536-5372 after 6 PM or 266-1111 during day and ask for Jack Carney.

DRIVE-A-CAR

Calif., Fla., & all USA Highest gas allowance. Must be 21 & lic. Leave now. 262-9590.

L.A. + S.F. 7 day Nat parks Rafting \$99 GREEN TORTOISE 2658533.

Ride needed to Denver Col. by Aug 8. Will help with driving & gas. Cathy 965-5923. Leave message.

CARS AVAILABLE NOW: 262-4950

Drive to Texas, Calif. and Midwest. No rental or mileage fees. Call NOW! AACON Auto, 230 Boylston St. 86 offices U.S.A.

DRIVE-A-CAR

to Florida, Calif. etc. some gas allow. Good cars leaving daily. Must be 21 & licensed. Call 267-4836

Wanted rider to share expenses to Chicago. Leaving around weekend of the 20th. Call John, 888-1559

Female to share driving & expenses to Orlando, Florida. Call between pm & ask for Jack. 361-1048

MISCELLANEOUS

For Quality Work PAINTING Interior & Exterior CARPENTRY Rebuilding & Repair CALL PINA & ROBERTS Free estimates 825-4327, 825-9682

IS YOUR VACUUM SICK? Free Diagnosis Call 268-4033 DR. VACUUM 6311 OLD COLONY AVE., SO. BOSTON 24 HR. AMS. SERVICE 891-9610

HOME SERVICES Cleaning service - painters - carpenters - construction - electricians - plumbers - auto body - auto repair - or any service you require. Call for our free customer service to direct you to qualified and reasonably priced people. UNITED REFERRAL SERVICES 566-5901

COMPLETE CARPET SALES & SERVICE

CUSTOM INSTALLATION HOMES OFFICES STORES APARTMENTS BASEMENTS SPECIALTY SERVICES YANS CARS RV'S CEILING WALLS & REPAIRS PROFESSIONAL STEAMER CARPET CLEANER RENTAL FOR FURTHER INFORMATION CONTACT PHIL PAGANO 655-5627

CAMBRIDGE FAMILY Y - Youth Summer Day camp. Register now 876-3860.

Dedicated, thorough, inspired researcher (PhD. Linguistics), to be in Italy beginning late June seeks research tasks. Strong humanities background. (413) 256-6271.

FOR SALE

APPLIANCES

Good used refrigs and stoves. Clean, reconditioned, guaranteed. Delivered. 254-7711.

Maytag washer/dryer, Westinghouse frost-free refrigerator, in good cond, for sale. Reasonable. Call 738-6842 eves & wkends.

REFRIGERATOR RENTALS

Rent a mini 4.5 cubic ft. refrigerator from now until Aug 31st. \$28.95. 364-2218, B&B Refrigeration.

REFRIGERATORS \$75 & UP

B&B REFRIGERATOR CO. 364-2218.

Sony 17 inch color TV with remote control/brand new/has warranty. Will sell for \$525 firm. Phone 442-0172

CHEAP TV

RCA 19" TV b/w, needs work. \$40. Call 661-9106.

Microwave oven for sale. Mint condition \$250. Brand new Hamilton Beach Blender \$20. Call 353-5228. after 6 pm.

BICYCLES

10 Speed bike \$75 776-5497 also, Bell & Howell super 8 proj. Best offer.

SCHWINN 5-SPEED

Suburban Model Bike-great for city. Girls' 19-inch, green. Well taken care of. \$65 or best. Call 424-1253.

21" mans Jeunet. Good condition. Lugged frame. Within last year: new derailleur, brakes & tires. \$160. Kathy 643-8523.

TALL MAN'S 10 SPEED

28" Panasonic DX2000. Lwt 1020 frame all alloy parts. An excellent bike in excellent shape. Very big 492-2861 eves & weekends

CLOTHING

New L.L. Bean hiking boots. Women's size 7 1/2 medium. \$30 or bo. 665-0349 after 5 pm.

Attn TV's. Genuine satin & lace French mini-maids outfit: Hat, garter, corset, lingerie, spikes, seamed hosiery etc. 662-4432 4-7

Leather & Suade jackets. Women's size 7. Call evenings 738-1467. In excellent condition.

FURNITURE

Sofa 3 cushion+ chair, beige pattern on brown, over 1 year old, very gd cond, \$150, 864-2084.

Futons available direct from manufacturers at very reasonable prices. Call Jerry at 547-8343

BEDROOM SET

6 piece contemporary bedroom set, all wood, in good shape, best offer. Call 1-341-0403.

7 ft. dk brown couch-exc. cond. \$600 new last yr. B.O. Mike 731-3217 eves.

K ng size brass bed \$2,000 new with 2 pc bx spr & qual mattress \$800bo. Terry 547-4150

QUEEN SIZE WATER BED

Solid dark pine, Frisco style hd board & base. Koss mattress and heater. 3 months old, includes all. \$350. 762-7227

Modern bedroom set excellent condition, man's dresser, woman's double dresser, mirror, 2 night tables, headboard, peccan finish \$700 or best offer. 444-7862 after 5 pm

THE GUARANTEED CLASSIFIED

It runs til it works. Call 267-1234

Beds compl all sizes you can buy only a matt spring frame book cases dressers, chests, chairs, tables. Many more will deliver 864-9361.

Manual hospital bed, good for bad backs, reading & other prone amusements. \$250 or BO. Call 266-5793.

MOVING WEST

For Sale- Siplr bed couch \$75, DB mats & Bx sprg \$50, Desk \$30 Fridge \$50 Drrsr \$10 Chair etc. Call Pam or Dean 524-7236

Heavy formica cafeteria tables, w 4 wooden chairs, on tubular frames. 30" X 48" tops. \$45 per set. Extra chairs \$3 ea. Wooden folding chairs \$2 ea. Call M-F 9-6, 328-9759.

New couch, full bedroom set, 8 track deck, bookcase, kitchen set,

must sacrifice. Call between 4-8pm 646-2258.

REFRIGERATORS

Rented, Bought Sold 354-8723, 354-8524

Moving abroad, best offer: 5 piece sofa, lamp & coffee tables, shelves, color tv, stereo, table with chairs, queen size bed with mattress, dresser with mirror & night tables. 738-0746 after 6:00 pm.

Apt moving sale: love seat, bed platform, tables to wall hangs. All best offers. Joe 492-0390, evenings.

Moving Sale. Rug & Pad \$65. Desk \$10. Kitchen table \$15. Folding bed \$30. Two dressers \$30. And more. 625-2082 after 7pm

Art deco sofa! Red, 7' long. Exc cond, first \$250. Oriental pattern rug. Red, tan, & cream. Very good cond. \$150. 6616611.

WATERBED QUEEN Brand new never been used. Complete system incli guarantee solid pine frm and prdistal heater lap seam mattress and fitted liner filler nozzle and ness hardware. All for Just \$195! Canton 828-2724.

FOAM RUBBER DISCOUNT CENTER

Cushions, Mattresses, Bolsters. Covers ready to go or made to order. Shredded foam. Foam cut to size at no extra charge. Platform beds. 185 Brighton Ave., Allston. 254-4819

BEDRM SUITE 5-6 pieces, inclds kingsize bed. Ital. Provincial hi quality, solid. Best offer over \$750. 787-0205.

6' inclosed hardwood bookcase; arm chair, tow bar for 69 VW Bug; 9x12 shag rug. All reasonable rates. Call Marilyn or Barry evenings 731-0943.

Bargains! Queen-size bed \$100, dresser w/mirror \$75, G.E. refrig. \$80, pine table \$80, and 3 metal cabinets \$25 491-2943.

bedworks platform beds

- Solid Oak Hand-finished
 - Hidden storage
 - Folding & Modular (Easy to move)
 - Foam Mattresses/futons
 - Queens from \$195
- 492-2886
686 Mass. Ave. Cambridge
50 Yds. from Central Sq. on the red line.
Open Tues.-Sat. 10 am - 6 pm Thurs 'til 9 pm

Large refrigerator, \$125 or b.o. Dinette set with 4 chairs, \$45. Call 628-3109.

ANTIQUE MAHOGANY Slay-beds. Pair of twins or use together to fit a king size mattress. \$1200 firm. Call Sun-Tues only. 247-0196

Bed, dresser, tables, chairs etc. Call 296-2733 evenings and weekends.

PARISIAN DRAPES 4 yrs old in exc cond beaut gold drapes 9 ft long 7 1/2 ft wide. Comp with crshed veilt side drapes & valance. Must be seen. Call aft 1 566-6671

Beacon Hill studio apt furniture. Brand new Bloomingdale's sleep sofa & fireplace equip. Call Robert at 367-9471.

Waterbed brand new includes stained frame, ped & deck. Factory guar lapseam matt. UL heater & liner. \$189. 734-8546.

King size waterbed, double mattress and box spring, rugs, mirror, wicker furniture, drop-well vanity. All like new. 232-1727 eves or weekends 542-6060 days.

Coctail & lamp tables (Lane), contemp chrome brass & glass, \$350. 9x12 beige carpet \$50. High back antique needlepoint chair \$200. Call 267-5256.

to place your Phoenix CLASSIFIED by mail please see the ad form on the last page

Selig 84' contemporary sofa Hattian cotton great condition. \$250. 267-5363

Queensize sleeper-sofa. Less than 1 yr old. From Bloomingdale's. Call 738-4163 after 6 PM.

NEW SHOP IN TOWN EVERYWARE LIMITED

BELMONT CONSIGNMENT SHOP Attic treasure bargains, furniture, & collectibles. Come in and buy or sell 43 White St., Belmont off Trapelo Rd., Waverly Sq. Hours 10-4 Tuesday - Saturday 484-2006

Maple dinette table, kitchen cabinet, night table, and kitchen curtains. Call 783-2801 after 4:30.

87 new red bricks \$.25 each, 8 cement blocks \$.50 each, 10 boards for shelves \$1 each. 495B142 or 547-8385 in Harvard Sq.

UNCLAIMED RUG SALE

LARGE SELECTION OF COLORS AND SIZES FROM OUR CLEANING PLANT

9x12's AND LARGER RUGS \$10 UP Albany Carpet & Cleaning Co. RUGG ROAD, ALLSTON (off Cambridge St. near Union Sq.) Open Mon. thru Sat. 9 A.M. to 5 P.M. 782-4200 • AMPLE FREE PARKING

ODDS & ENDS

Harvard Book Stores pays TOP prices for used textbooks.

BRAND NEW SUNFISH SAILBOAT Never in water White Hull, Red, White & Blue sail, \$900. Call 489-3968 or 1-548-2618.

HAND-MADE RUGS Two all-wool Flokati Rigs. 8 ftx10 ft each. One grey, one brown. Excl used cond. Best offer over \$500. 401-272-4451 eves

New BP1A battery packs. Fit SR50, 51, 56 & many other calculators. Coop price is \$10. My price is \$6. 731-9253 anytime.

BUYING DIAMONDS GOLD SILVER

Heirloom & Antique Jewelry Pocket Watches Gold Coins Also American, European, & Oriental gold items.

LEBOWITZ JEWELERS White City Shopping Ctr. Shrewsbury 754-9821 NATHAN'S 471 Main St. Fitchburg 342-0650

IBM SELECTRIC MODEL 721 New condition, 6 months old. IBM's price was \$850. Will sell for \$475 or Best Offer. Phone 265-3167.

For Sale 16 x 32 x 3 feet stage modular design in 4 x 8 sections black in excellent cond 943-8465.

42 ft converted Tringali trawler. Cummins diesel, live aboard. \$7500. Call after 6 pm. 744-5894

Hermes Typewriter, Swiss make, heavy-duty electric elite type with case. New \$425, sell \$175. 262-5678.

RCA X1100 19" remote 1yr guar \$1300 contemp silver chandelier was \$225 now \$100. Call Stan 247-4187 before 3pm preferred.

Take advantage of my misfortune. 1/4 carat 4-prong mounting white gold diamond engagement ring. \$625. I paid \$1250. Call Jeff 746-5758.

Iso 2 & filtration kit \$75 frm. Merlin 223-1487 days.

Everything practically being given away! Beautiful German custom made stereo console with bar 1double size sofa bed only 2 yrs old. Many other items! Call Vicky 382-0526

Genesis concert tickets serious calls only. June 18. Call anytime Steve 254-8721.

Rail Road Ties. \$5-8/each. Antique used red bricks \$.25. Other landscaping supplies. Will deliver. 566-5924.

CAMBRIDGE FAMILY Y- Scuba: Begins July 2. Call 876-3860.

New butcher blk tab w 4 Italian design rush seat chairs, mission oak desk w chair, a 2' and 5' mirror, a room humidifier, a chest of drawers and a set of 18 1970 med. bks. Call days bef 4 723-2079

SEWING MACHINES Used heavy-duty sewing machines for sale 10-6 PM Tues-Frid. 492-2886

Moving sale/stereo equip-incl 2 Mac tube amps/turntables and reel to reel. Also old hutch, misc furn etc. Nick 284-0518

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

IBM electric typewriter Desk Model exc prop spacing, exc cond, \$250. 395-1863 Eves.

NEED CASH? We buy used paperbacks Harvard Book Stores 1248 MASS. AVE., CAMBRIDGE 732 COMM. AVE., BOSTON

Small floor cleaning business. \$500. Tables, all kinds, \$20-\$40. Bureaus, \$25-\$80. Household utensils. John 522-3599. 969-5936.

COSTUME FOR SALE Exotic red rhinestone silver sequance gown, imported fur on bottom, full underpcps & neckcp owned by Veronica Rose and worn only 5x. Call 426-3564 for more info. \$300, but worth the price.

For sale: Books & test equip from I.C.S. Radio Repair Corr School, still in crates, lost int. Call Tim nites 433-9889.

SCUBA DIVING For Sale: complete scuba outfit Scuba Pro, Tekna, Parkway, Seatoc and more. \$475 or best offer, will separate Joe 969-6121.

2 Sleep bags \$40 alum fold cot \$10. Lea-suitcase \$25. 1/3 HP mot \$10. Steel shivs. Fshng tackle tools port TV 843-7529.

SAMSONITE Mens Luggage Handsome dark brown 2 or 3 suiters hardside Just recently bought. Never used. Paid \$90 Will sell for 1/2 price \$45 Great buy Call 354-5373 after 6 weekdays

IBM Selectric typewriter. Perfect working order. \$500. 354-6815 after 6 and weekends.

Parkway men's medium wet suit, pants, jacket, gloves, boots, excellent condition. \$100 or bo. 374-6809.

K2 Ventura skis size 150 poles & nordica boots size 7 \$150 used only 4 times 725-6342 days ask for Edna

DIAMONDS & JEWELRY BROOKLINE Highest prices for diamonds, jewelry, gold, silver, coins. THE JEWELRY CENTER, 282 Harvard St., 734-9329.

PHOTOGRAPHY

Leicaflex SL with 21, 50, & 90 mm Leitz lenses and 250 mm Soligor lens. Exc condition. \$900 firm. Phone 755-7539 eves.

For sale-Nikon F motor drive, excellent condition. Best offer. Call 924-9222

Bolex Rex 4 16mm movie camera. Good condition \$500. 353-3498 days, 628-2023 evenings. Need money, making film.

Konica T4 plus equipment, telephoto lens. Call 445-2204.

For sale: Cannon Scoopic 60 mm camera with accessories. \$2000. Also, 60 mm synchronizer, 4 gang, tripod, editing table, film, reels and 60 mm Bolex camera. Call after 6 pm. 328-6176

Nikon R-10 Super-8 camera exc. w full warranty \$550. Oxberry animation stand \$100. Matte box w 13 inserts \$50. 923-1914

Hasselblad 150 Sonnar \$725. Leica M3 50 Sumitar 35 Summar on 90 Elmar \$450. Bronica S2 75 Nikkor 150 mm prism \$350. RB67 Back \$80 Try till you get Bob 365-3078 or 753-3042

Durst enlarger w/accessories.

Best offer. Call Bob 232-8824

YARD SALES

BRIGHTON YARD SALE Furniture, clothing, housewares and other items. Sat. & Sun. June 14 & 15, 10-4 pm rain or shine 27 Glenmont Rd. Brighton (off Foster St.)

Rummage sale benefit for moral Sat June 21 10-4 (rain date Sun June 22 at 30 Lincoln St Watertown for info Joe 926-3892.

MUSIC

AUDIO VISUAL

CIZEK MODEL 1 stereo speakers, excellent condition, \$250/pr. John 738-4863 eves.

Crumar Performer \$650, Signature Music: 584-0873.

Crown SA2 pwr amp. reg. \$1695 Now \$1100. Crown FM-1 tuner reg. \$995 Now \$595. Luxman

Quality Used Hifi.

- Harmon Kardon Citation 19 amp \$369.
- Harmon Kardon Citation 18 tuner\$369.
- Harmon Kardon Citation 17 preamp\$369.
- SAE Mark 30 preamp\$119.
- SAE 2200 amp\$369
- Phase Linear 1,000 auto correlator\$169.
- Nikko Alpha II amp\$259
- Phase Linear 700 B amp\$459.
- Sound Craftsman PE 2217 preamp equalizers\$299.
- Infinity Q-2 loudspeakers \$999/pr.
- Bose 1801 Power amp\$399
- Tandberg TCD 330\$449

tech hifi Quality components at the right price 182 Mass. Ave., Cambridge, Mass. 02139 864-HIFI

Marantz 2235 receiver exc cond 35 w/ch. Call Luie 253-1916 or 494-0170 if not in leave phone and name an will call.

PHILIPS POWER AMP Model 5781 210 w/ch \$580. SAE 2900 pre amp \$500. Onkyo TP1030F direct drive turntable with MA 282E cartridge \$380. Also 1 pair of custom made 2 way & 3 way loud speakers \$150 & \$250 respectively. All equipment less than 6 mo. old. Call John 468-4665 eves.

Receiver AKAI 65 watts per chann takes 2 tape decks, turntable, 4 speakers, also Garrard turntable. Moving \$200 for both. 236-1994.

C1010 preamp reg. \$795 Now \$450 B&O 4004 w/20CL reg. \$1095 Now \$695. Gale GS401 reg. \$1200 Now \$795. Many acc. will sell total for \$3550. 479-0768 ask for Jack.

Kory vocorder VC10 \$779. Signature Music: 584-0873.

Phonemate 300 telephone answerer \$50. Ameco R5 short wave radio \$50 Lafayette micro 66 CB \$25 GE 12" TV \$25 Chris 489-1804

TASCAM (Teac) 40-4 4 trk tape recorder. studio quality specs & transport. Absolute mint cond. Asking \$1700 536-1722 or 262-3641

TEAC reel to reel 3440 \$995. Signature Music: 584-0873.

Sony compact stereo HP161 rec. t-table spkrs exc cond incl box rich sound \$125 or bo Alan days 861-0165 x502 eves 536-7760

YAMAHA CR420 rcvr Stereo Revv rated at 35w. Fine fm, clean sound, walnut cab, a/j loudness \$225. Call Shelley 625-2082 eve

Marshall amplifier. 50rms, 412's, \$1249. Signature Music: 584-0873.

SRO 12" speaker \$89. Signature Music: 584-0873.

MICS HIGH END-CHEAP! Luxman PD 121 Black Widow/Grado G2 + (new)-\$600. Linn Sondek/Grado/Grado-\$600. ADS 710 s-\$350/pr. Canton GLE 70's-\$300/pr. Itachi D5500 micro-processing cassette deck w/infrared remote-\$600. All like new. Call 639-0800 days 639-0310 eves

USED STEREO And TVs. Two whole stores full of guaranteed used equipment. We buy, sell, trade and fix components & TVs. USED SOUND 225 Newbury St. Boston, Ma. 247-7707 or 31 Holland St. Davis Sq. Somerville, Ma. 625-7707.

FISHER TURNTABLE
with belt drive and brand new Audio Technica cartridge. Used a little over 1 year. \$70. Call Tom at 522-3794 7 to 10 pm.

BRAUN TG-1000
Stereo tape deck: One of the Worlds best tape recorders. This top quality German made classic tape deck features 3 motors, 3 tape speeds, 4 tracks and 3 heads. 20-25,000 HZ at 7 1/2 ips (+2.5 db). All functions relay controlled w feather touch push buttons. Takes up to 8 3/4" reels. This unit is 7 yrs old and was recently aligned. A comparable tape deck on todays market wld cost \$1200-\$1500. Will sacrifice for \$275. Call wkdays 482-7700. Eves 266-8419.

NIKKO-4020 Rcvr, wood case, exc cond, 12.5 rms per ch, good knobs & hookups, breakers, iks & snds more exp. \$99 729-2919.

JVC COMPLETE PKG
AM/FM/Cassette/TV/Recorder 2 months old, AC/DC, includes battery & car attachment. New \$400, asking Best Offer. Call Earle 536-5390 ext 514 days, or after 6 536-1553.

Teac A700 Cassette deck, Kenwood KA7100 DC amp 60w/c, Dual 621 Direct drive Turntable All like new \$600 takes all. 569-1235.

Technics ST-CO1 minituner mint \$150. Scott alphaseries preamp mint \$220. Full packing & manuals moving up. After 7 893-2101

TEAC 3340S with mixer, 10 inch reels, new roll of Maxell mastering tape. \$700. Call Robert Smith, 891-4900

Yamaha 2010 125 watts integrated amplifier, still sealed in box. Price negotiable. 738-9704.

Trooper one monitor mix-expander \$160, Signature Music: 584-0873.

MARANTZ LWE
Marantz 4100 60w rms excellent \$350 or BO. LWE 1 excellent sound 3way 15 in woofer \$450 new, will sell \$350 pair or BO. 526-7708.

Yamaha CR-1000 Rec. new \$895, now \$450. Revox B-790 turntable new \$995 now \$495. Epicure Power Amp 300w new \$900 now \$250, 354-5952.

HOT SPOT Monitor \$75, Signature Music: 584-0873.

Marantz 1060 integ. stereo amp 30w/ch with walnut cabinet \$160. Pr Jensen model 2 speakers \$100. All exc cond 232-9030.

Tascam model 5 mixer 8in 4out. Mint cond. Never out of home. Many features, including 4 custom inputs \$1300/b.o. 729-4767.

DBX Sub. harmonic synthesizer \$240, Signature Music: 584-0873.

GOOD STUFF ON SALE
Pioneer TX7500, Cerwin Vega DMI mixer, Technics 1500MK2 & 680ELAR16 speakers, ADS 910 & stands, Advent 201, Dual 1229Q & 681EEE Dunlap Clarke 1000. To audition, inquire or make an offer, call Gerald at 426-0692 Reasonable offers & inquiries only please!

Yamaha's best receiver CR-3020, 200 RMS per. Brand new full warranty \$800. Stax SRA-125 preamp w SRX-MK3 phone \$400. 923-1914

Hagstrom D'Aquisto jazz guitar w/case \$299, Signature Music: 584-0873.

Top RTD stereo cassette player recorder w/Dolby Onkyo TA2010 Xmas gift never used Warranty Card \$180 save 60. 263-7562 eves.

BOZAK SYMPHONY II
Large speakers & matching center console exc cond superb sound & exquisite morrish cabinetry current list \$2050 will sacrifice \$1000 days 401-438-3850 nights 401-421-2171.

Tapco 6100EA, 8 chan. expander \$199, Signature Music: 584-0873.

Nakamichi 250/ADS 2002. Dolby bi-amped spkr pwr supply, acces \$750. Audio rack w/ doors, 19" mts \$150. 661-6611.

STEREO CHEAP!
Concord STA-35 receiver, 2 Trans Audio spkrs. Good condition. \$200. Call 661-9106.

Tapco 6100EB, 8 chan. expander \$219, Signature Music: 584-0873.

Garrard SL-95B turntable for sale gd cond w walnut base & Shure cartridge man & auto play Call Ted 536-2965 or 6096. Best offer.

ARP AXXE \$499, Signature Music: 584-0873.

Boston Acoustics A-200, new in box, full warranty. Mint Spendor EC1, Connoisseur-Grace 707, JC1-DC. Call Steve eves 969-8226

ARP Odyssey \$999, Signature Music: 584-0873.

Yamaha C4 pre-amp \$450 Aka1 GX390 cassette deck \$100. Pioneer PL71 turntable w/micro acoustic cartridge \$150 524-4045.

ARP Sequencer \$495, Signature Music: 584-0873.

Sansui speakers. Excellent condi-

tion. \$125. Call Vince 787-0006.

ARP Omni \$1400, Signature Music: 584-0873.

Mint cond purchase Nov 79 Pioneer SX880 60w list \$475 asking \$330, also mt cond Teac A300 3HD list \$425 asking \$300. 526-7927.

SAE Amp-2400L with 200 watts per channel, LED power display, SAE pre-amp 2900 with parametric equalizer, SAE tuner Mark VIII digital tuning all black \$1500. 826-6824 or 826-2788.

GIGS

SAX PLAYER
Experienced, looking for Gigs and Studio Work — Rock & Blues. Call 492-8586

Serious persons only need to call. Looking for a first tenor for immediate position. Auditions being held Mon-Fri 7-10 PM. Call Anne at (617) 482-0566.

Woman wanted to run sound for the Ina Ray band. Must be 25 or older. Exp nec. full time pos. with travel. Call 783-9464 after 12

Top name showband needs multi-keyboards w/vocals. Some travel, steady gigs, good opportunity for right person. Call 383-9222

ROCK SINGER
High energy lead singer wanted for estab band. Have gigs and all PA equip. Must have pro attitude and a powerful hard rock voice. Call Bill anytime day or night 787-4240.

SOUNDPERSON WANTED
The Nationals seek exp sound tech. must be dependable and dedicated. Call Bill 641-0720 or 491-7371 Rm 4 eves.

Mod Dance music and reggae guitarist seeks other players. Steve 247-0672.

Exp and versatile prof guitarist seeks full or pt gig. Can sing, arr. Have trans. Call 893-2007 before noon. Charlie.

BASS PLAYERS
For Disco top 40 2-3 nights steady Good attitude & appearance No ego trippers Immed Work Quincy 773-6744

Wanted-keyboard player with writing ability & vocals. Also wanted front lead vocals. Call Frank 922-1169.

F id sg nd car & exp ness reh s sh area have Boston gigs Exmat ori Nuwave rock ser calls only 344-0883.

Wanted: Bassist & drummer to form orig Nu Wave band w/ talented keyboardist & violin-guitarist. Have reh space. Call Kevin or John 353-1708 or 266-7616.

GUITAR PLAYER
wtd 4 hi-energy T-40 rock oriented working 5 pc grp. Have long term mgt contract. Exp & maturity nec. Vocals help. 277-8797

Writer/Singer/Bass 4ming orig band.Melodic 60s sound w/intel lyrics & harm. Nites& maybe wknd reher. Ken 332-3853

WANTED-Rhythm & lead guitarist w/lead vocal ability for working Top 40 band. Must be able to travel. Call Sandy 207-774-1287 or Steve 207-799-7492

WANTED-Rhythm & lead guitarist w/lead vocal ability for working Top 40 band. Must be able to travel. Call Sandy 207-774-1287 or Steve 207-799-7492

Wanted-keyboard player with writing ability & vocals. Also wanted front lead vocals. Call Frank 922-1169.

F id sg nd car & exp ness reh s sh area have Boston gigs Exmat ori Nuwave rock ser calls only 344-0883.

Wanted: Bassist & drummer to form orig Nu Wave band w/ talented keyboardist & violin-guitarist. Have reh space. Call Kevin or John 353-1708 or 266-7616.

GUITAR PLAYER
wtd 4 hi-energy T-40 rock oriented working 5 pc grp. Have long term mgt contract. Exp & maturity nec. Vocals help. 277-8797

Writer/Singer/Bass 4ming orig band.Melodic 60s sound w/intel lyrics & harm. Nites& maybe wknd reher. Ken 332-3853

Wanted-keyboard player with writing ability & vocals. Also wanted front lead vocals. Call Frank 922-1169.

F id sg nd car & exp ness reh s sh area have Boston gigs Exmat ori Nuwave rock ser calls only 344-0883.

Wanted: Bassist & drummer to form orig Nu Wave band w/ talented keyboardist & violin-guitarist. Have reh space. Call Kevin or John 353-1708 or 266-7616.

GUITAR PLAYER
wtd 4 hi-energy T-40 rock oriented working 5 pc grp. Have long term mgt contract. Exp & maturity nec. Vocals help. 277-8797

Experienced Sax Player looking for Gigs & Studio Work — Rock & Blues. Call 492-8586

Singer guitarist doubling on horns (trpt-flgls-bone) seeks GB or club band T-40 Disco etc Prefer local Kevin 242-1757

Keyboard player wanted Strong top 40 Steady week end work No Jazzers Experienced professional only Vocals preferred Must double on bass. C. 646-2840

BASS PLAYER WANTED
All original band looking for excellent bass player whose tastes range from hard driving rock to impressionistic jazz/classical John 522-1247.

Wkg Top 40 disco band sks exp drum w/trans, strong vocals. \$150-200/wk. Local work. John 738-5434 afternoon only.

I.P.C.
Offering radio airplay and complete press coverage. Call 617-899-2498.

Vers. Drummer sks working band. Prefer Disco-Funk full time. Have exc. equip. & van. Call Jack 522-4356.

HOWDY
Rhythm guitarist play some lead or back voc. Interested in full time band into originals & covers. 665-3484.

Drummer sks gig with working band top 40 etc. Also double as front singer. exp. prof. John 545-0971.

Looking for a unique DISC JOCKEY Show

JACK MCCOY'S MUSIC MUSEUM

- A Great Mid Week Club Booster
- Professional Sound & Light Equipment
- Thousands & Thousands of Records To Choose From
- A Disc Jockey Show You Can't Forget
- Professional Radio & TV Personality
- New England's Most Versatile Record Entertainer
- WEDDINGS A SPECIALTY

(617) 787-2282

EXP LD SINGER GUIT
Looking for band into orig & cou no punk or disco. Pref working band but open to good ideas. Call & talk, Jim 665-3484.

WANTED-Rhythm & lead guitarist w/lead vocal ability for working Top 40 band. Must be able to travel. Call Sandy 207-774-1287 or Steve 207-799-7492



DISC JOCKEYS

For All Occasions COMPLETE SYSTEMS PROVIDED

Call Bert At 436-2992

Also Available For Proms, Sports Banquets, Wedding Receptions, Christenings, School Dances.

Rock & new wave band looking for experienced drummer. Must be dependable and have transportatopn. Call Gary 745-3517

Totally committed rock & roll drummer wanted for original rock act. Into recording, live dates-no beards, no namedropping. Call Jack 872-0744. Best time between 5 and 6 pm.

SEASONED PROS ONLY
I play tenor sax guit keys flute also strong ld voc impr of many stars Can front hv all eqip & PA trans AM clean cut Much ex have done du up to 16 pc Does anybody nd me? Or wil form trio w lh bass kbd & drms. All sing (401) 942-8547 aft 11AM.

F vocal seeks musicians for est country rock bd. Must be exp & avail to travel. Have work. Call 646-0321.

Guitarist wanted. Established Top 40 Dance band, local, steady work, good pay, vocals a plus. 775-3405.

Pro bass w/ vocals needed to complete 5 pc club & orig band. We are ready when you are. Call Peter or Rick 266-8549.

BASS PLAYER WANTED
Exp only, trans, nec. back-up vocals pref. We have concept & radio play. Call 244-9776

Bass & drums wanted for new wave band. Boston club exp. & local single. Lots of orig. songs.

Call Bart or Bill at 783-2519

Rockin' r&b band needs singing drummer must be reliable. Call 491-7689 or 965-6225.

PIANOS? 739-2200

KEYBOARDS
We are looking for a creative player with strong vocals to do a 24 track recording of original material and make a long-term commitment toward local exposure and recording contract. For more info. call Ty 284-3020 or Drew 593-9266

Drummer wanted for True Confessions. S.E. Mass. band. 3 guit & voc. 2M + 2W orig & cover. Call 823-0305

New band forming around singer performer. Orig & eclectic rock & soul. Drums, bass, guitar, keyboards apply w instrument nitely 6:30 151 Mass Ave.

Exp. bass player with lead vocals wanted for working top 40 band. Gig starts September. Kevin 738-6965 or Mark 668-3438.

Needed Now. Aggressive Bass player for High energy Funk & original Band. Solid Gig for right player 783-0630, 782-3070.

Forming Rock band. Looking for bass player, vocals helpful. Call Bob evenings 798-2815.

ATT. FUSION GROUPS
Drummer sks impressionistic jazz-classical rock group. Bob 293-7260.

Wanted: Bass player & drummer for original folk-rock band. Harmony vocals, reliability and willingness to travel a must. Andy 562-9988, Rich 593-4514.

Drummer & lead guitarist seeking singer, bassist or rhythm player to start R&R band. Call Al 828-6512 or John 828-0307.

F vocal sks musicians for est country rock bd. Must be exp & serious & avail to travel. Have work. Call 646-0321

SK SOUND MAN
to run its + sound for est local band. Imm opening. Call Steve 395-1136. Medford.

The in-steps need a modern, minimalist drummer who isn't lazy. New wave only. Please call 527-3449 or 862-7974.

BASS, KEYS, VOCALS
to form progressive but steady working band w/guitar, drums (Metheny, Yes, rock), Dan, Cobham, funk) Rehearse N. Shore. Keith 468-2322. Tom 927-8429.

Aud. Id gt bas & ld vocal for new wave circuit. Lv name & btwn 8-8 M-F, 9-4 Sat, 10-4 Sun. w/Stash 825-6700.

Guitarist & Keyboards wtd by Top Rock act backed by major management Co Rehearse in Lowell. 374-4569 or 686-6523.

DRUMMER WANTED
Solid, drummer wanted by forming R&B pop/rock band. Into Petty, Costello, Stones. Practice in Chelmsford. 256-5793.

Hard working drummer, guitarist & lead singer late 20's lkn for lead & bass guitar who might have R & R, R & B originals. Call 825-6254.

Rock vocalist needed for 24 track recording gig in Aug. Rehearsals in Concord area required. Call 369-4108

ATTN BANDS:
New Air Cond. rehearsal rooms. Secure, 24-hour access, sound-proof Low rates. Call 588-6519

Musician who doubles on guitar and keys for original pop rock act. Looks and vocals a must. Call 335-4399. Now we're ready!

Drummer sks fulltime gig with working band Top40 etc. Can double as front singer. exp. prof. John 545-0971.

ECSTASY
5 pc. working Top 40 rock band seeking guitarist w vocals. Book-ed for the summer. Call for details. Dave 396-7326.

WANTED-Drummer w/lead vocal ability for working top 40 band. Must be able to travel. Call Sandy 207-774-1287 or Steve 207-799-7422

Looking for rhythmic free-minded musician Must be orig & off-beat odyssey. Strictly Underground Write PO Box 247 E. Cambridge 02141.

GIGS AVAILABLE
For rock bands, rockability and oldies

Call: 566-5901

LOWEST COST REFERRALS

Full service employment for musicians-many gigs available right now! One time \$30 fee. No charge to bands seeking musicians. Call DME 891-9365

Multi-keyboardist available seeking an established, working rhythm section. Credits include 10

years private study, 2 years theory, 12 years road work, 1 year studio work, 1 year with major label contract. Call Tom on 762-3370

I.P.C.
A Division of DME
professional promotion

- Radio Airplay
- Press Coverage

Complete Graphics & copy for press kits, posters, tee-shirts, & much more

I.P.C. Delivers!
(617) 899-2498

PROFESSIONAL REHEARSAL STUDIOS AND CONCERT HALLS

Large studios & concert halls available for rehearsals - concerts - showcases - parties. 24 hours security.
Call 566-5901

HOTT STUFF
Seeks Exp guitar player with Lead Vocal ability for High Energy Top 40 Band Must be able to travel Leave name & No. at 878-4881 (Amy) or 864-3492 (Bob).

Keyboard plyr w/equip, trans, and some vocs avail immed. Exp w/Top 40, GB, Funk, Jazz, etc. Call Nathan 254-2065.

Country rock guitarist seeks working band near Boston. Have equip and trans. Charlie 787-4829 after 5.

Song writer composer seeks talented lyricist for collaboration contract Jerry 536-3217.

Drummer wanted. Established GB band Lowell area. Must be pro. Able to play all styles. Dick 603-889-7591.

Top-notch multi-keys lead vocal, chops, ears, theory, read, 14 yrs exp, sk rewarding situation. 324-6012.

BASS PLAYERS
Top local rock band seeks experienced bassist. Must have good equip & trans. Pro attitude a must! Call 327-3894, 364-2047.

Rehearsal Rooms now open at the Cambridge Music Complex. 491-7371.

QUALITY RECORDING
Professional, dedicated, studio engineering, 8-24 trk. recording projects. Demos or master product. Unbiased advice about recording in Boston. 489-1601.

MUSIC CONSULTANTS
TOM PHILLIPS-exp/pro recording production specialist 366-9585.

Pro ld guitarist & bass player lkg to join pro top 40 wkg band immed. Mike 535-5338 or Steve 567-1853 after 5 pm.

Drummer and Guit wanted for working orig rock voc preferred. Pros only Rehearse in Lynn Call Tom weeknites 5-7, 284-6610.

Drummer wanted for band doing tasteful orig & cover R&B R&R. Must have chops & ears, vocs a plus. Tom 5-7 PM 547-8566.

We play songs that are percussive and original. We are two people looking for a third who plays drums Randy-John 3542471

Alpha Enterprises looking for original talent to manage/book resulting in possible record production. 426-1069 or 426-4739. 9 to 6

BASS PLAYERS
Wrkg Top 40 Disco Show Band lkn for exp. ser bass player w/lead voc. Must be will to travel & do show. Call Mon-Fri days Tom 262-4849.

PA Rental \$40/day 12in mix VOTs JBL MONS Mics lo wkly-586-4866.

M/F bass, lead needed for

original political new wave band with WBCN/WMBR airplay and incredible material 787-5189.

Bass, horns needed for original jazz/funk band. Call Roy, 369-6198.

P.A. FOR RENT
Good rates. Call now 925-0253.

F singer w/orig looking to form or join mostly orig rock, new wave band. Watn 2 gtrs, bass drums. Voc a plus. 326-8153.

ATTENTION DRUMMERS
Hi energy creative drummer for all orig rock band. Have talent, material. All pro hot players. Plan on gigs, rec in 4-6 wks. Have nat goals. 445-4517. Power, chops, time required.

Established top 40 band looking for multi keyboard player. Must travel & sing lead. Full tim work & good pay. Leave name & number at 868-4971. We will call you back.

UNITED REFERRAL SERVICES FOR MUSICIANS

For musicians looking for bands/ or bands looking for musicians

566-5901

Wanted multi keys M or F for recording orig. Must be pro rocker willing to work. Jo 242-3295.

ROCK-A-BILLY MADNESS
See B.R.M.C. (Boston Rock-a-Billy Music Conspiracy) at the Blackburn Tavern. Weds. June 18.

Lead guitarist w/much exp. sks working/near working p.i.band Prof. level only. Pref So.Shore but let's talk John 994-0114

SINGER WANTED
For near working rock band btwn ages of 16-23 Floyd Zep Van Halen Stones & Arrowsmith. Must have own equip & trans. South Shore area. Call Phil after 5 PM 878-5622.

Lead vocalist and/or rhythm guitarist w/ld vocals for hard rock band Critical Mass. Must be into orig hard rock & new wave. Jim 922-2884 or Brian 922-4620.

Singer Wanted
Local working band seeks ambios dedicated person to front original and cover rock band. You must look and sound pro. 244-3766 Pete

Lead singer, front man with high range is looking to join working or near working rock band. Into originals & covers. 537-8891.

Bass player looking for Top 40 disco type band Exp & trans Call 389-2368 after 4 Ask for Paul.

SINGING LESSONS w best teacher in town. All styles. 266-1231

PIANO LESSONS
Jazz and Classical Instruction.
Call Gene 782-0565 or 825-6700.

PROFESSIONAL MUSIC INSTRUCTION

by Boston's Top Musicians
Jazz - Rock - Classical - Private Instruction in all Instruments - Voice - Theory

Credit or Non-Credit Scholarships Available for Private Studies
Monthly Enrollment

SCHOOL OF CONTEMPORARY MUSIC
21 Brookline Ave.
Kenmore Sq., Boston

Call for information
267-4079

BASS LESSONS

Bass guitar lessons for Rock Bass cheap rates call 268-2156 between 9am and noon.

GUITAR LESSONS

Pro instr/performer. NEC grad, all styles/levels. Also theory & ear. Christopher Brooks: 266-6313.

SUMMER PERCUSSION INSTITUTE

Jazz - Rock - Latin Show Music
ARTHUR PRESS, Coordinator
WALTER TOKARCZYK, Instructor

TONY RACCIATTI, Instructor
Registration: June 23, 1980
Classes: June 24-August 1

BOSTON CONSERVATORY OF MUSIC
8 The Fenway
Boston, MA 02215
(617) 536-6340
965-2985

Song in your heart? Let it out! Voice, Yale B.Mus., 354-7709.

EAT YOUR AXE

Learn guitar from fiery rock player with jazz knowledge taking all levels. Call Paul at 267-7495 or 522-8519 also bass.

SERIOUS MUSIC STUDENTS

Jazz, Rock, or Classical - at last there is a small group of well known performing musicians who can guide you in a positive direction. If you desire a career in music - we can help you develop your technique - style - improvisation - theory & music business sense. All instruments & voice. STOP your frustration and START building confidence, musicianship, and business connections. All sessions are private. Please call for interview and audition. **566-5901**

JAZZ GUITAR

Improvise & accompany freely technique reading rhythm ear training & styles of your choice. Shelly Isaacs Brkl 566-1519.

Ele/acoustic bass lessons. All styles all levels. Call 536-4432

Heads-Up Boutique

531-537 Broadway (RT) 28
LAWRENCE, MASS 01842

Satin - Sparkle - Glitter
First with New York & West Coast Fashions

Clothes for ...
Stage, Show,
Rock, Disco
or
Fun!

"We have all the clothes"

Do it hard rock or dressy show.
We have the styles to fit your act.

Group discounts
Personal checks accepted
Master charge
& Visa cards

Hours: 10-8:30 P.M. Tues. & Fri.
10-5:30 P.M. Mon. Wed. Thurs. Sat.

Attention Piano students learn basics of composition and Theory at a rapid rate great with children Jerry Stevens 536-3217.

JOHN PAYNE MUSIC CENTER

Sax and Flute Lessons with John Payne

Patient, experienced (8 yrs) teacher with a national reputation (3 albums under own name, recorded with Van Morrison, Bonnie Raitt, beer on Johnny Carson, Sat. Nite Live.) **Beginners Welcome**

Guitar, piano, voice lessons tailored to your goals
Jazz Ensembles
Learn to improvise in a student jazz group led by a friendly experienced ensemble instructor.
Music business, recording studio, song-writing courses, too.

Call 277-3438 for information

PRO DRUM STUDIO

All styles & levels. Gladstone method, extensive reading & 4 way independence taught. Ensemble experience available. Free evaluation lesson.

Call 965-2985

Piano lessons offered by Brown university Graduate. GA Music. Experienced teacher. Reasonable



Learn Guitar with John Maher in Your Home.

You can learn to play the guitar with private lessons in your home. John creates individual lessons for each student and will travel throughout the greater Boston area. So call 267-9334 today and start playing right away.

MUSICAL INSTRUMENTS

INSTRUMENT EX-CHANGE
Announces the opening of its in store woodwind and brass repair services. We now offer Fender Rhodes repairs. In the Garage at Harvard Square.
875-8997
36 Boylston St.
Cambridge, Ma. 02138

Cello, German, big sound, nice tone, \$1100. John 738-4863 eves.

MXR flanger \$129, Signature Music: 584-0873.

JBLD130 15" Lead PA keyboard bass spkr Sunn cab ARec 418 15" Ld PA bass keyb. spkr ev cab exc \$170 each. 266-6170 neg. Bert

MXR Stereo chorus \$182, Signature Music: 584-0873.

1933 Martin 0-17 excellent condition, superb sound \$500 (617) 428-6960.

Electro Harmonics Deluxe Memory Man w/chorus \$175, Signature Music: 584-0873.

MXR 10 band graphic equalizer \$99, Signature Music: 584-0873.

Univox Compac Piano 211lbs exc cond w/case 300 Elka Panther 2 manual organ 250 2 Fender. PA 212HF spkrs 300 Hohner C model clavinet 700 Fender Jaquar 400

Cabinet for guitar with 4 12" speakers Bohm 200 watts \$250 phase 100 phase shifter \$45. Shure PE5 mic \$25. Daniel 846-2426.

DBX Sub. harmonic synthesizer \$240, Signature Music: 584-0873.

Peavey power amp CS800 \$549, Signature Music: 584-0873.

Must sell: Roland synth, exc cond \$425 neg; New Zenith Compact stereo AM/FM Tp Dck, Spkrs, Phns \$350 neg. Mary 232-8465, 482-3593.

HOT SPOT Monitor \$75, Signature Music: 584-0873.

Peavey bass guitar, T40 \$299 w/case, Signature Music: 584-0873.

SRO 12" speaker \$89, Signature Music: 584-0873.

For Sale-Shure P.A. System. Includes-Brain, two 5' columns, column stands, covers. Like new. Asking \$800. Call Ray. 569-3975.

ARP Omni \$1400, Signature Music: 584-0873.

Kramer bass guitar, DMZ 4001 \$399w/case, Signature Music: 584-0873.

Rare Mason & Hamlin 5' symmetric

NEW RHODES 88

Stage model. Ampeg amp incl. Only 4 mos old! Perfect cond. Never on the road. Best Buy!!! Must sell! Janey 776-1228.

7 piece Gretsch Drum set nds skins 2 cidi smbl 3 cases best offer 1 Gibson bass guitar great cond \$370 Frank 782-6459

FENDER jazz bass, black enamel finish, hard shell case, mint condition. \$350 or bo. Call 729-3553.

Marshall 4-12" cab vy gd cond \$350 Hiwatt 50w head exc cond \$350 MXR phase 90 \$50 negotiable 254-2049. Ask for Frank.

Wurlitzer organ. Model 4500. 2 61 note keyboards. 25 note pedals. Many special sound effects. Walnut wood, excellent condition. \$1500. 438-2662

Ibanez musician eq bass built in pre-amp & eq. Less than a yr. old. looks great, sounds great. Sell for \$500. Mike 395-3540

THE PIANO BUYER

Pianos bought and sold. I pay top money for pianos. Call J.D. Furst.

267-4079

Takamine acoustic guitar. New \$350, sell \$225. In good shape with case. 262-5678.

Gibson Bass EB3 \$175, Reynolds Flute \$85. Call James 964-5157.

Piano for sale 1st fl \$250 or Best Offer C-7-10pm 734-8792.

PA spkrs-Forsythe SR 115 bass bins w/Gauss, com lts horns w/Emilar drivers, ESS x-over cables. \$1100. Rob 527-5423 eves.

Ludwig 10-pc smoke Vistalite set: incl. Rctos, Zildjians, cases stands, plus all the amenities! Call late, call fast! 244-8423.

Piano & Amp Hallet & Davis uprt new dampers regulation ex cond \$800. New Polytone 101 never used \$325 or BO 776-1585.

Arp 2600 incl road cases patch cords, pedals. Like new \$2250. Consider Chapman Stick or V-8 strn wagon & cash. David 731-2900

For Sale Electro Harmonix rhythm 12 Plugs into any amp to give you the percussionist for practice or play Nick 536-2532.

1935 C F Martin guitar model 00018. Excellent condition. \$500. 438-3698.

1 pair of electro voice eliminator II speaker cabinets with 15" SRO & horns. \$400 Call Glen 322-1825.

Hohner Clavinette D6 \$850.00. Also Systech phase shifter \$50. Crybaby wah \$15. Maestro fuzz \$20. Call Bob 661-1008

Sound system: Peavy 130w PA mixer amp; 2 T300 high frequency projector columns, mikes, etc. \$850 or B.O. 947-2641.

Dulcimer 5-string, walnut & spruce, non-slip pegs. Excellent craftsmanship, custom case. Asking \$275. 734-4191

Recond upright piano, \$600; Elka strings & clav, \$450. Maxikorg synth, \$475. Tapco 6200A, \$200. Roland Compu Rhyth \$325. Gilco spkr, \$65. Call eves & weekends. Fred 782-8338.

For Sale Excelsior Symphony Grand 120 Bass completely rebuilt & electrified must sell need cash. 396-9209. Joe after 4pm.

Musician going out of business 1 Arp Pro Soloist Synthesizer, 1 Korg percussion unit, 1 Peavey Master 400 PA system, 1 Leslie 251, and many other accessories. Call anytime 925-0443.

EV Sentry IVA's, \$575. Peavy 260 monitor amp \$150. 666-5760

Buescher bari sax \$850. King super 20 tenor sax \$750. Will barter for Rhodes piano, Teac 4 track, mikes, etc. 666-5760

Brand new Aida banjo complete w/carrying case, picks, strap, & instruction booklet. \$110 call Joe 876-0148 after 6 pm.

PA EQUIPMENT

Malatchi performer 6-chan mixer. Reverb 4 band eq etc. \$450. Shure Vocalmaster console 2 half columns \$350. Tapco 600ORCF mixer \$250. Misc Shure EV mikes BO. Call 323-0643 after 6 pm

Hammond T312 Organ w/rhythm rail & bench, hardly been used, exc cond, \$1200. Call nights 843-4653.

Piano Bacon Upright, good condition, must sell. Moving. \$500 or Best Offer. Call Tom 277-1902.

1 pr AAL PA cabinets, cross over system with 1 15 inch speaker, 1 midrange horn, 4 tweeters. \$425 pr. 697-7839 625-5593

Martin **STATION**
Guild **PIGNOSE**
(many more at)
COSTANZO'S
WORLD OF MUSIC
250 Cabot St.
Severly, Mass.
185 Water St.
Exeter, N.H.

PIANOS SALES SERVICE



Pianos Bought — Consignment — Rentals — Moving — Financing

Grands, Uprights, Spinets, Antiques, New, Reconditioned, Rebuilt, hundreds of vintage Pianos. "Compare our lowest prices." Steinways, Mason Hamlin, etc. Guaranteed workmanship, plus full rebuilding services at reasonable prices.

Boston Portsmouth Miami

J.D. Furst & Son
21 Brookline Ave., Kenmore Square,
Boston, MA 267-4079 - 566-5901
7 days a week — 10 to 10

rates. Will travel. Call J Gurwitz 536-8669

VOCAL INSTRUCTION
Breath and intonation control, phrasing, and improvisation applied to all styles of music. Napua Davoy, 876-3447

EX BERKLEE FACULTY
member. Lessons in counterpoint, harmony, arranging, ear training, composition, electric base and string bass. Call 522-4723.

JAZZ PIANO

Taught By

Tom Boss

Performer, composer of "Wonder Woman" and teacher of professional and amateur pianists. Now holding auditions for a limited number of openings from beginning to advanced.

Serious students who desire quality instruction should call

367-9229

for further information.

THE INSTRUMENT EXCHANGE

Wants to buy used Fender, Gibson, Martin, etc. guitars. Also used saxes, amps, and keyboards. Check our prices on new & used instruments. **661-9798**

Arp Omni - 2 synthesizer excellent condition w Calzone road case. \$1400. Inquire Ronald 749-3662.

ARP Sequencer \$495, Signature Music: 584-0873.

Fender Musicmaster bass, used, \$149, Signature Music: 584-0873.

Bose 802 spkr syst with EQ exc cond \$600 or bo. Rack electronic stereo crossover tri or bi \$100. John 646-1226.

ARP Odyssey \$999, Signature Music: 584-0873.

MXR flanger-doubler \$325, Signature Music: 584-0873.

1967 Gretsch Super Chet Semi-Roll Top of the line. Ebony nk & bridge, PAF pkup, pearl floral inlay, gd cond. \$650 Chris 266-6313.

Crumar organ T1 \$1195, Signature Music: 584-0873.

ARP AXXE \$499, Signature Music: 584-0873.

Gibson c-1 classical. Brand new almost a virgin. Will sell for \$250 or B.O. Call Jerry 731-3498 nites, 894-6521 days.

Peavey Mark I mixer, 9 channels, \$349, Signature Music: 584-0873.

Tascam model 5 mixer 8in 4out. Mint cond. Never out of home. Many features, including 4 custom inputs \$1300/b.o. 729-4767.

Morley Volume \$69, Signature Music: 584-0873.

Tapco 61EB, 8 chan. expander \$219, Signature Music: 584-0873.

Double Manual Harpsichord \$2700. Call 277-7356 eves.

Morley power wah-fuzz \$99, Signature Music: 584-0873.

Rhodes suitcase spkr 266-2994.

Peavey 18" Black window speaker \$119, Signature Music: 584-0873.

Tapco 6100EA, 8 chan. eander \$199, Signature Music: 584-0873.

Kustom Pro-15p BO. Vox Wah BO. Blown Altec \$20. Emilar driver \$85. X-Over BO. Yamaha G100 Head BO. Alan 324-6012.

Peavey 12" Black window speaker, \$89, Signature Music: 584-0873.

Crumar Performer \$650, Signature Music: 584-0873.

Fender Dual Showman amp 2-15" JBL spkrs exel cond not used professionally \$325 899-4486 244-8331 days or eves Jack.

Peavey 15" Black Window speaker \$99, Signature Music: 584-0873.

TEAC reel to reel 3440 \$995, Signature Music: 584-0873.

Crumar Orchestrator \$1149, Signature Music: 584-0873.

Conga: 11" gon-bop intl mod a-1 cond. New \$250, sell \$175. Aged wood, blond oak. Also hvy dty double stand. 738-7515.

Peavey amp, NT, \$199, Signature Music: 584-0873.

Korg vocorder VC10 \$779, Signature Music: 584-0873.

Must sell! Emerson upright pro \$300 neg; Roland synth. w/presents; Elka string machine; all exc. cond., Mary: 482-3593 W; 232-8465 H.

Marshall amplifier, 50 rms, 412's, \$1249, Signature Music: 584-0873.

Trooper One monitor mix-expander \$160, Signature Music: 584-0873.

Reconditioned Kranich & Bach upright piano refinished, new hammers, restrung, an excellent piano \$1000 524-2697.

Hagstrom D'Agnisto jazz guitar \$299, Signature Music: 584-0873.

Trooper One mixer, w/10 chan. expander, used, \$299, Signature Music: 584-0873.

grand no. 49338. Exc. tonal properties. Mint cond. \$5995 or bo. 277-0743.

TECHNICS RS 1520

Top of line reel to reel w all options lk new w Anvil case \$1500. Gibson EB-1 violin bass \$250. Call John 755-3797.

2 Atlas spkr trpods \$80. Atlas studio mike stnds \$25/ea. Low Z mike wires. Fender cab 2-12" Ovation \$100. 536-1722 or 262-3641.

Carvin monitor amp 125W - 10bnd EQ exc cond \$190. Two-whl hand truck, converts to 4-whl dolly Hvy-duty \$55. 536-1722 or 262-3641.

WANTED

B.C. RICH MOCKINGBIRD Supreme & V-4 4x12 cabinets & Sound City 4x12 cabinets 755-3797 after 4.

Pedulla bass, EMG preamp pckps stereo/mono, new frets & finish. Superb punch & sustain, must see. \$750 or BO 536-1722 or 262-3641.

Bozak stereo pre amp mix \$375 BGW 250C power amp \$350. Pioneer elect cross over \$130. Jo 268-9489.

Selmer Mark VI tenor. Doubling case, mthpcs, rascher, L. T. autolink, all in excellent condition \$1100. Call Dan 603-924-3125

Hammond C-3 with bench, 2 octave bass pedals, pro dollies and 760 Leslie. Best offer. 893-1386

Unisync model 200 pro power amp, modified for superior perf. 200w RMS per side .05% THD, fan cooled, etc. List \$850, K & L had 'em for \$650. \$450 firm. Mike P. 871-2489 Larry O. 891-6790 (days).

\$\$\$\$\$ for Guitars and Amps. Best deals - largest stock. RECORD GARAGE 354-8870.

Must part with lovely Lester console piano; will sac. for \$1,000 or B.O. Exc. tone and cond. , it's a gem! 522-1585 pm.

2 YAIRI classic guitars. 1 professional, 1 student. Mint condition. Must sell. Call Debbie 332-5482.

Fender Rhodes 73 Stage Model, 3 months old, perf cond \$675. Also used Rhodes \$300. B&W100 Power Amp \$195. Dave 10AM-2PM 643-1088.

PIANOS



**Boston
Portsmouth
Miami**

SALES—SERVICE

Pianos bought, consignment, rentals, moving, financing, flea market \$99 and up. Grands, uprights, spinets, antiques, new, reconditioned, rebuilt, hundreds of vintage pianos. Compare our lowest prices. Steinways, Mason Hamilins, etc. Guaranteed workmanship, plus full rebuilding services at reasonable rates.

J.D. Furst & Son

21 Brookline Ave.
Kenmore Square
Boston, Ma 267-4079
7 days a week
10 a.m. to 10 p.m.

TROMBONE

used Conn Deluxe trombone with case. Excellent condition. Asking \$225. Call Jennifer at 536-5390 Ext. 544.

Slingerland drums 22"bd 12" 13" 16" toms all zildj cymbals hvy dry hdwe 14" chrome snare w trap cs Great Deal \$1000 395-5069.

1974 MARTIN D28 vygcond \$600 or BO. 1974 Fender pro tweed w/Altek spr. \$400 or BO. Peavy vintage amp lk new \$300. 245-729.

Spinnet piano Henry Miller 4 yrs old w bench good for practice student, easy to move \$420 or best offer. 266-7661.

LULLABY IN...

I am selling a Gibson Byrdland w/Grover machines. Excellent condition. Tone is great. \$800. Call Steve at 345-4861.

Less tall Paul, burgundy, with Damarzio-Pafs, brass bridge & nut Grover Heads & in excellent condition. \$575 or will trade on semi hollow Rick+ cash. 661-4197.

1979 Gibson 335, fine action, wine color, 2 3-position togles, beautiful sound, need money \$575. Some bargaining.

PIANOS? 739-2200

Hammond Organ for sale Model M3 with Leslie 910. Firm price \$1100. Call days 277-3160.

For sale-Moehc ebony descant recorder, case; 3" stack music. 165. Call Winie 895-3120, 9 am-5 pm. If not in, leave number.

Fender twin reverb very good cond. Pro series sprks, cover, casters, fresh tubes. All receipts \$375. Fender cab, two twelves, excellent cond. w/cover \$150. Marshall 50 watt head-brand new. Master volume, flawless cond. Best offer. 458-6550.

Mehlin Grand Piano \$650 or BO. Rhodes 73 Piano \$450 or BO. Also cheap furniture, beds, etc. Moving. 731-3344.

For Sale-MXR Flanger/Doubler \$300; Ashley 3-way active crossover \$200; Both new w/warranty. 767-2764 after 8PM.

Selmer Mark VI tenor sax. Exc. cond. 20 yrs old, recently rehaled. Case & accessories. \$1400. 262-1120 ext 352, 731-0650.

BLACK BEAUTY

Vintage Les Pauls: 1956 Gold Top good, '55 Custom excellent, Gibson made less than 500 of this model 876-3958 before 9 PM.

PA Shu 700 HD 125w/ch Bin EQ Rev. 2 Elec VO horn & bot. 2 Clayton Mon w/Unisync amp. \$1800 or BO call Bill 524-7751.

Arp omni with road case \$1300 minimoog \$950, baby grand piano \$3000 call Bill 391-2402.

Peavey musician amp. 210 watts with 6-10" speakers. Excellent cond. w/covers. \$475 or trade for synth., organ, etc. 332-4787.

PIANOS WANTED

★ TOP CASH ★

Paid instantly. All models and sizes. Anywhere, anytime. Call today 254-2200.



Fender dual showman reverb, 215 cab & Altair power attenuator. \$350. Ibanez artist 2618, \$450. Epiphone acou guit \$100. 964-6326

PA Horns & bottoms: 2 Altec 808 drivers w/ Altec 511B horns. Bottoms are marine birch w/CV 15" drivers. \$450 Jim 782-9834.

YOUR OWN STUDIO

Teac 144 Portastudio - 4 track on cassette mixing, eq on board, very very versatile, \$900. Call Rick after 5: 429-6750.

1941 Epiphone Triumph guitar Lawrence pickup ex-cond \$450 Czech bass juke 20 yrs \$1250 50s Gretch tube amp 120. 524-4045.

SVT ampeg 8-10's recent overhaul from gyro complete amp \$485 firm. Call R. 787-2740.

Piano for sale. Am moving, must sell. 9 months old, Courier spinet. \$900. Call Helen after 4 pm. 536-0546

Ampeg V4B bass amplifier 100 wats \$175 or best offer. 646-9397

Audio Arts model 1500 feedback suppressor \$175. 2 Ampeg 15" bass speakers pair for \$75. 1 Polytone 12" speaker still in box. \$30. 387-2169.

when I let you into OP Sails Jazz concert on 5/29 I tried to find you later but to no avail. Please get in touch asap Gil Box 6509.

JEFF S. ALIAS DAVID R. JUST RETURNED FROM FLORIDA TO CAMBR.

I received a message to call you but your phone No's have been changed! I would love to see you, maybe have an omelette. You were a great help when my wallet (purse) was ripped off. Now do you know who I am? Please call me! My numbers haven't changed. Love, Love.

Please Address Replies to
The Boston Phoenix Classifieds
Box No. 367
367 Newbury St.
Boston, Ma. 02115

PERSON TO PERSON

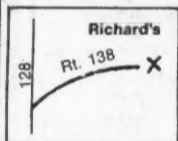
**Massage by Women
Richard's
Athletic
Club**

230 Turnpike St.
Canton, Mass.
Featuring

- SEVEN MASSAGE ROOMS •
- SEVEN LOVELY MASSEUSES •

\$15.00 Discount with this ad Sat., Sun.

\$10.00 Discount with this ad Mon., Tues., Wed., Thurs., Fri. (Offer expires 6/21/80) (N/A on Swedish)



Rt. 128 to exit 64S Rte 138 Stoughton - Go two miles and Richard's will be on your left

828-9473
OPEN 7 DAYS A WEEK
MON.-SAT. 11 AM-12 AM
SUN. 1 PM-12 A.M

YAMAHA PIANO CHEAP

Must sell. Call Vince 491-1628

Gibson ES 347 exc. cond. 1 yr. old/custom scalloped fretboard (McLaughlin) single/double coil switch / great tone Pho 254-6186.

Upright piano-Conway, good condition, white. On first floor in Cambridge. \$250. Ray 868-8787

Vox Mark XII, 12 string guitar, acoustic-electric. Mint cond. with hard shell case \$400 or best offer. Call Jack 337-1955

RECORDS & TAPES

TRINIDAD

Anyone who has or knows about any records recorded in Trinidad since Jan '79—I would like to borrow, buy or examine them for help in legal matter. Please call 424-1253

Rare 45 rpm records 4 sale 50's 60's 70's mostly rock soul folk some lp's all at good prices private owner 492-8917.

Reel-to-reel tape cheap! Used, bulk-erased Scotch 203 (1mil on 5" reels) \$1.25 ea or B.O. 354-3299

PEOPLE

MESSAGES

HAPPY BIRTHDAY
Martha Jane, St. Margaret's, 6/15/59. The Road Not Taken. Box 6621

Dear Levi: Interests identical even to Tanglewood, by bike of course. I'll bike you to M&M door Jun 16 at 6:30PM or meet inside. I'll wear same. Charlie, not weird, thank you!

Bois pleas contact J Grande of Comm Ave. Lost your business card.

GORGEOUS BLONDE
We met outside the Aquarium

WOMAN OF THE 60'S

SWM 34 seeks SWF 25 to 35 whose values are still in the 60's for canoeing trips, beach walks, long talks, and maybe something lasting. Write Box 6452.

Struggling writer seeks woman who understands and cares. 27 SM is open, into life and leftist politics. Box 6675

Attractive BIF desires to meet other BI female for sincere relationship. No men. RSVP: Box 354 Beverly Farms, MA 01915.

SAILING

Handsome, well educated, male divorced, 34, energetic and sincere seeks female who enjoys sailing, tennis and water sports and any other activity we could enjoy together. I am a certified sailing instructor, and enjoy learning just as much as teaching. I have a boat available on the Charles, Lake Sunapee, N.H. and the Maine coast for cruising. If you would like to join me, please respond. Box 6530

SWF 35 slim attr sks SM over 6'2" Like jazz theater outdoors. Box 6676

Lovely & refined intel. blonde lady who is tall & slender, SWF, mid 30's seeks SWM 6' or over, 35-50, attr. educ., good build/personality who loves dancing, theater, outdoors to share a loving & lasting relationship. Sincere replies answered. Box 6616

28yo attr Asian Amer male prof sincere easygoing would like to meet similar petite woman for movies, jazz, other. Box 6414.

SWM 30, artistry student, seeks SF 25-35 who likes bicycling, movies, dancing, and talking with a nice guy. Box 6268.

Seek to date very attractive SWF 26-34. Am v attr prof SWM thirties. V secure & well adjusted. Box 1245, Marshfield 02050

Attractive, aspiring opera singer, 20's sks warm mature fun-loving girl 35+ with interest in the arts, dining, etc. Box 6398.

SWM 22 College student would like to meet sensitive & open SF for going places & special events. Write w/phone, pic helps. Box 6510.

IN SEARCH OF GD TIMES

WM 32 57 135 lbs sks F 18-30. am v att prof interested in music cars mc am easy going send photo if possible. box 6544.

I am a SWM in early 60's looking for a WF who is between 45-60; can tolerate an agnostic free thinker. Has a good sense of humor, interested in current events, sports, movies, plays, concerts, dining out, chess. She should welcome a serious relationship with possible marriage in view. She should also be reasonably healthy, cmly, shapely and intelligent. Phoenix Box 6470.

SWM 32 profes employ, eccentric sensitive good sense of humor like biking swimming children music seeks SFs for friends, more is possible if the chemistry's there. Write about your self. Box 6600.

Splitting? woman wanted to co-build home & family. Respectful of work, feelings, self sufficiency. Box E Kingston R.I. 02881

WM 36 ex Viking seeking stable for relation of respect & love, work. Projects of home building, canning, home industry, kids. Sensitive. Not into TV, gracious living. Box E, Kingston R.I. 02881

place such an ad, then maybe there's a comparable woman who'll answer. Box 6627.

SWM lawyer 5'9" gd lk into sal & tennis sks attr SWF 22-32 tired of bar-scene. Reply w/photo-po box 8583, Boston 02114

Adventurous, attractive, athletic, slim, prof SWF, seeks tall, dark and handsome prof man with class and chimera. box 6613.

WM yg 52 seeks attrac F age 36-48 for friendship or more-one who wouldn't usually ans. ad of this type. pob 367 Belmont 02178

WIFE WANTED NOW

You are an attractive female 18 to 32. Single white male 6', age 25, handsome, non smoker, honest, never married, lonely, secure, lives and works in Boston, is looking for an attractive female, 18 to 32, who would like to get married now. Include phone number if possible. Box 6623.

LOOKING FOR A LOVE

SWM 23 loves poetry, rock, romance, books, Sox; seek SF 18-23 intel caring attr for meeting of minds & more. I'm 6'4, 205 lbs & a smoker (various substances). This could be the special relationship you've been looking for. Box 6517.

Extra nice attrct prof DJF sks

31 thinks you're beautiful and appreciates your strength. Let's train together. I'm sincere. Box 6660.

LATIN/BLK WOMAN

sought by warm easy-going tall handsome DWM banker, who's also romantic, intel, under 30, over 5'6", attractive, likes dancing as well as culture. I'm early 30's. PO Box 1841, 02105

PERSONALS

Beacon Hill Personal Mailboxes
NOW OFFERING:
• Private postal box
• 24 hr. telephone message service
• instant copy machine
• mail forwarding
• free tel. calls to check box for mail
**104 CHARLES STREET
BOSTON 367-2810**

SWF 20s sks SWM 25-35 to fall in love with. Write & tell me about yourself. I have much to offer. 5'4, 175 lbs. brn hair, blue eyes. Box 6636.

Single male 29 looking for female who enjoys fun outdoors or indoors. Age not important. Send photo and phone number. Box 6622

Houseboy 2 MWCPL only-WM37 sex restrained wil sv obey firm MWCPL as houseboy-Wil B spnk/trained & conform 2 rules in & out of house. Am very simples no others-couple only Box 6647

FOR COUPLES ONLY
You are cordially invited to a **PARTY** to fit your "Lifestyle"
RSVP & INFO CALL:
**ESSENCE
WH4-0072**

B WM 23 young, lean build. Love to rede bikes. Sek WM for bike trips, rock music, friendship, exploring and other mischief. Box 401 Somerville.

BIWM 34 Gd lkg 6' 160 sks str 20-35 Boston area for occa reg mtgs Serious only Phone plca Box 208 Newtonville, MA 02160.

Attr DWM 38 seeking M, F, Cpls with an interest in voyeurism/exhibitionism. Box 6643.

LET'S MEET

GWM 29 like to meet men Boston Prov area for mutual or sex your place. Send info, how to meet, long relat poss. Box 6644.

Prof SWM sks young (18+) SWF, sks attr girl with curvaceous big rear. Am trim wellbuilt attr successful. You'd like me too Box 6644

TWO WOMEN

Photog doing serious study of women together. Need attr subjects. Apply together or alone. Strict privacy assured. Box 6645

Swedish Lady extr well build is looking for well situated professional man to share some joyful hours. Box 6659.

SWM 26 would like to meet older women 4 friendly and sexual encounters. Race, religion, marital status of no concern; would just like you a little more mature than me. Box 6658.

EROTIC MOVIES

Attr W 40 yr old M has erotic films, will show to couples, groups, & females at no cost. Write with way to contact. Box 6655.

GWM 30 5'11 attr, gd body vers seeks well end imaginative GWM for fun and games. Slightly knky hot sex. Willing to experement, expand sexual limits. No fats, fems. Send Descr ttr to Box 632 Boston Mass 02114

ELITE DISCIPLINE

Very attr WM 33 academic, Yale seeks hi-brsd superiocious fems who R discr, selective & interested in old-fashioned spanking. Reply PO Box 14 Kendall Sq. Cambridge 02142

GWM 25 vy attrac intel creative affectionate knky seeks sim who's sophis sexy serious masc humorous aware artistic? Box 6649

SWINGER WANTED

by goodlooking professional SWM, 33, 5'10", 165 lbs., to attend swingers parties and for trips to Plato's Retreat NYC. Female partner should have a nice build and be open to casual sex. Let's talk it over. Absolutely no pros. Box 6646.

Att Couples this slim, masc grt looking male likes to receive grk while your female partner looks on. Box 6642

MWCPL both 25 sk BIF 4 friend & 3sum, Attleboro area. Send tel & photo or discription. Sincere BIF only. No pros. Please write Box 6651

Male 30 will do anything of a sexual nature with or for any female. Will also swap hot letters or phone calls. Box 6654

SKANDIA SAUNA CENTER

**GENTLEMEN:
EXPERIENCE THE EXOTIC
PLEASURE OF A SOOTHING
MASSAGE BY A LOVELY LADY
OF YOUR CHOICE**

Rt. 128 to Rt. 3N to Rt. 62, Burlington, Exit 60, Right, 1/4 Mile on Right.

**Open Mon.-Sat. 10 AM-12 AM
175 Bedford St., Burlington, MA
272-4255**

**\$10 DISCOUNT WITH THIS AD
\$15 DISCOUNT SATURDAYS
(Offer expires 6/21/80)
N/A on Swedish)**

WM 35 w/ end sks fem or cpl. Lv to Fr. women, like to be exhib, lv girls with lot of hair even TV's. Send photo to all U hairy fems. Please don't let my trge get rusty. Box 6648

GWM 160 6ft brbr coll ed atrac knnd cond affec dln shav lk Fr aim wblt frnd get together yr place Send Phone etc. Box 6639.

BI-F BOS-NORTH SH
Sks same w/fem appearance+open mind for friend/lover rel w/this coll ed. prof. w/many int. No disco. Tel/foto today. Box 6628.

Wh Male 2s profll seeks athletic female Object: tennis, b ball, biking, dancing, good times no hassles. Box 6624.

Attr WM 25 will strp & perform for one or more fem clean & discreet and fun to watch. PO 694 Haverhill MA 01830.

BIWM 6' 165 blond blue smooth vy gd lkg 20 sks other non-hairy Ms up to 25. I'm inex & into all sports rock & gd times. Discreet will ans all Give accur desc ph & photo 1st. Box 6674.

Handsome GWM 26 5 10 slim like to fulfill mildly sadistic fantasies. Nothing heavy just a little kinky really turns me on. Inexperienced OK. We can experiment together. Box 6668

IN SEARCH OF

Slim Blk F for good times sex. WM 40 am discr. Lg term rel pos. Photo if poss. Bill PO Box 14, East Dedham Ma 02026

GWM 26 br hr 5'9 170 mstche looking for friend same age to spend summer evenings with. Am lonely and sincere. Box 6671

PERSONABLE GENTLEMAN

Trim, active, 55. Look & feels younger. Likes to meet attractive, good humored, lady 25-45. Have lake cottage N.H., free time for sailing, boating, enjoying life for a change! Am bored with present circle of married friends. This is a sincere ad. Describe yourself briefly, I'll call. Box 41, Lakeport, N.H. 03246.

PRIVATE MAILBOXES

D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market. MWD

Gdlkg GWM 28 5'9" 160, husky bld, wts 2 mt gdlk Black men 20-40, wl bit, end, or act 4 friendly gd smoke and fun. Box 6682

LOVING LADIES

We are 2 sincere attractive funloving BIWM 32 & 24. 1 specially tender & loving, the other stunningly handsome Omar Sharif lookalike - & a lovely person. We seek a sincere Attractive WF to join us in a 3 way relationship of friendship, fun, travel and passionate compassionate bedfellowship. Send detailed letter with photo & photo if possible to Box 6680.

SAILING WEEKENDS

Married man whose wife hates the ocean looking for female sailing companion. I am in mid 50's, trim, 6', neither handsome nor ugly. Enjoy opera, classical music, good conversation. Have beautiful & comfortable sailboat & am tired of lonely weekends. Would like to meet attractive, affectionate, 35-45 year old woman with similar tastes & time available for sailing weekends & vacation cruise. No long term relationship possible & no sex unless by mutual agreement. Box 6678.

SJM handsome athletic, seeks attractive F for romance and adventure in the sun. If compatible, 2 wk vac stg 8/17, includes 5 day Vermont bicycle tour & wk of bicycling Cape Cod. Box 6681

GWM 26 5 10" 180 seeks others into wrestling either nude or bare chested indoors or outdoor. Anystyle & anything goes. Box 6689.

ARE YOU OUT THERE?

I am a very sensitive, pretty, intelligent, crazed, woman in my late 20's; who has many friends, but no special man. I am looking for YOU!! am very much into Astrology (though not obsessed by it) very open, honest and sincere, love music, smoke,(etc) fun times, affection, & people who are REAL. Life although full in most ways, for me is missing that someone special with whom I can share all the fun and quiet warm times with. If you are out there please write me. Yours, Box 6399, ps: You must send a photo. I am not shallow, but one cannot deny that physical attraction does indeed exist.

BiWM slim & trim early 20s 5'10 150 lbs sks same for sex. Box 6610.

MWM successful businessman wishes to meet WF mornings or afternoons Please reply to Box 6620.

MY FANTASY

Ultra trim blonde 24 wants to fr well-hg black guys while husband photos & gives encouragement. Just fun nude photo & phone gets

same day reply Box 6617

LOVE OF SUBMISSION

Female of any age (18+) who would like to be disciplined by att young 22 year old male. Tell me your desires and needs. There are other submissive females who await your reply. Incl tel. Box 6684

Married male 34, 5'11", 180 lbs desires to meet women for friendship & sex. I have spouse approval. If married you must have same. I am college grad, fairly athletic & attractive. Send phone no. and a photo if you have one. Box 6685

European mind American made prof BIWM mid 40s sks 1. friendship 2 poss relationship. Box 6686

GWM lonely in Framingham still idealistically looking for any honest caring person to share feelings & loving times You tell me your dreams & I'll tell you mine I am 43 5'7" 140, straight appr. totally sincere. Are you? Box 6683

Gd lkg WM33 would like to mastbe while you watch, nothing else expt sincere WF only. Ph no, Box 371, 104 Charles St 02114.

FEMALE SLAVES

serve an understanding but challenging master who assures full cooperation with compelling

relationship with a Female who is beautiful of mind. Only after our compatability is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

MICHAEL

For 4 years now 2 different psychics have been asking me who is Michael? You are supposed to be a very important person in my life. You have dark hair, wear a gold chain with something on it that has sentimental value to you. Some people may call you Miguel. You carry a camera, often. Sooner or later our paths will meet, (as my psychic has been 90 percent correct in the past) but being an impatient woman I am placing this ad. Please write me at Phoenix Box 6400. And of course mr. cameraman please send a photo of yourself. Thanks.

Any woman with desires, drop a note to this successful, easy-to-meet executive for quick telephone response. Include a number & a best time to call. Phoenix Box 6378.

PLEASE USE ME

as U wish if U are a F I am a prof M 39 am only happy serving a F who wants a ded. slave. If U can think of it I will do it without quess. Full or part time or occasly yr place or

personal handwritten letter explaining all... Box 641 Boston, MA 02117

GWM 19 5'11 163 lbs brn hair & eyes would like to meet someone for a possible relationship. Would like 18-22 in Marlboro area. So write so we can do some partying. Box 264 Marlboro Mass.

MLK LADY WANTED

WM desires encounter with young lctating female on regular basis. Send reply with photo if possible to PO Box 451. Lexington Mass 02173 for prompt reply.

Wl end MWM 38 6ft 190 gd bdy sks hvv hng males any race for occ pr. relief. Your place. Snd descrpt & phone. Rev photo if avail wl rec quick reply. Must be discreet. No drugs please. Box 6626

GIRL SEEKS GIRL

Very attr. intelligent young white feminine woman sks to meet the same. Box 6635

MEET SEXY FRIENDS
In your area
(312) 262-9800
FREE INFO
Just call Tracy

the car. Tal handsome discreet GWM wants very much to meet you. Box 6629.

Lawrence Haverhill SNH area biWM 30 gdlkg have beautiful ho use on lake wants yg boys (18 Gd body no fems picture ans box 6614.

ANN is your name-you are vy atrac F age 36-44 Taurus or Scorpus sought by Virgo 50's Gd lk. For love & marriage box 6611.

GWM 20's drk hr wl bit 5'10" 150 lbs sl dancing/sun sks yng non-hairy athletic GWM for fun love sex. I'm moving 2 Bstn in mid June. Send desc. & phone: Box 892 Chicopee, Ma 01014

RENEWABLE INTERLUDES
Hdsm gd lkg prof bus man early 50s skg yng attr sweet shapely woman 18-25 for delightful unhurried rewarding interludes on regular reliable intervals. Send details & phone to Box 6522

Submissive F or TV wanted by this 26yr WM You will be my slave to command and enjoy! Pic & phone gets first ans. Write now! PO Box 665. Portsmouth, NH 03801.

WOODSHED SPANKING
WM 45 sk WM 18-28 for a good old fashion jeans dwn over the knee spanking the way yr dad would have given it to you in the

MWC Female Bi and Black Male friend wants to contact other couples 20-40 who have found that the extra male makes the party just right. We party in all odd numbers threes, fives, sevens, etc. Phone and picture. Box 6456.

If born Feb 21st 1949 and/or 1961 and living in Boston area. This man wants you Box 6238.

Black Male belongs to a small group of friends who enjoy discrete, mellow parties. We are looking for an attractive WF 22-33 into Bi experience to join us. The group is sincere and supportive. It might be just what you are looking for. We have fun, you can too. Please send phone and photo if available. Box 6453

FEMALES SATISFY YOUR BONDAGE FANT
asies naughty girls bare btm spanking teasing be dominant or submissive. Don't be shy your desires assured. Paul PO Box 1147, Boston 02102.

Truckers constr wrkrs military etc slimp attr GWM gives grt or svc days or eves describe self & way to contact in Boston area Box 6531.

CREATIVE DATING
An Association of men & women actively seeking sincere humanistic relationships. \$1 mem info. Box 6508, Hartford, Conn.

N OLDER GAY WANTED
For sensual-sex/fun-spans in a calm sinc relat. No hassles, pressure, just RL affect, caring support, love. Letter w/dscrpt needs, goals for fast reply to Box 468, 310 Franklin, Bos, 02110.

TRANVESTITES Non-profit pvt TV social club w/facilities 10 min from Boston. (See ad in Misc.) Box 426 N. Hampton NH 03862.

COUPLES- WF'S
Attr prof WM 35, 6' 1", 205 lbs. Will try whatever tickles your fancy Afternoons best. Box 6609.

TWO SUPER FOXES... & YOU TOO

That's right... Two super attr foxes... Two SWFs who prefer doing our thing together... If you think three is fun... Then we're for you... Businessmen of thirty plus... You must be able to afford the time... It takes to play... We're both very warm & lovable women who really enjoy all we do... We hope you're lucky and get to meet us... Your calling card required to assure our call. Ask about our new chocolate 'n vanilla surprise!

104 Charles 404 Boston, MA 02114

Stunning SWF, 23, tired of little boys & ego-maniacs seeks a real man who knows how to use it. Box 6561.

Hello, GWM 28 nice lks 5'9 slim bld, lkg 4 friends on the North Shore. Like sports, quiet eves, cuddling. Pos. roommate Box 6670

OLDER WOMEN 35+

If U R a single woman 35-60 this gentle well bit 23 yr WM wants to share the joy of sex with you. Send phone to PO Box 195 Somerville Mass. 02144. I can't wait to please you!!!

Submissive couple is swamped with responses to ad will humbly try to answer all. Box 6673.

BiWM moved to So. NH having trouble getting into swinging scene. I am 33 clean safe discrete. Mornings & afternoons only Also housewives who have a problem & would like it licked. Phone no a must. photo if poss. You will not be disappointed. Box 6669.

A REAL LADY'S MAN

This warm very attr, somewhat innocent young SWM is willing to dedicate himself to pleasing an attr & demanding older lady 30-45. I'm friendly, sincere & discreet. Box 55, Concord, MA 01742.

Big GWMs masc poss musc together 25-35 gd lkg 5'11-6'6 Not fat in shape, write sim prof guy who wants to meet you. Boston area. Box 6679.

G-BIWM WANTED

Marr BIWM 42 5'9 145 trim body wants warm discreet relationship with younger 20-35 S or MWM if you are sincere sensuous friendly caring and relate to mature M. Send description and phone. No tats fems SM, Box 137 118 Mass Ave. Boston, MA 02115

Vry attr WM 39 entering open mar sks attr F, non-pro, for fun & play, disc assur it req. PO Box 34, Newton LF 02162.

RELAX and enjoy the sun!



for only \$10 monthly Budget Answering Service will take your phone calls. 24 hr. service 825-6700



Parisienne Sauna

An Experience To Remember

LOCATED RT. 1 (NORTH) AT THE LOWELL ST. EXIT

PEABODY 535-4550

9 massage rooms 11 masseuses
Sat. & Sun., Special-The Le Baine



Featuring
ADVENT
Full - Walk - T.V.
All Sporting Events
Shown

When in Maine
Call 207-772-2040
686 Congress St.
Portland, Me.

**MASTER CHARGE
VISA
BANK AMERICARD**

OPEN 7 DAYS - 11:00 AM - 12:30

bdnage and stimulation. Attractive figures required. Submit body into and desires. Go do it! Box 6672

Your reply signed spanking to my don't spare rod ad sounds great. Send better cont. inst. Box 441 Weymouth Ma 02188

Greek Male 27 wants Female roommate in downtown Boston to massage and more. Send photo to TP PO Box 1139 Boston, MA 02103

North Shore stylish BIF warm & willing, would enjoy meeting cultured, refined F for sensuous exchange of thoughts & feelings. Box 6690.

BI COUPLES M&F

BIWM 43 exec sks M/F cpts lv heels hose gtr bits erotic fun quiet sharing warm gentle ur secret as mine very safe adore photo film lingerie trust and discretion equal imp can trav write & phone lets touch briefly & remember forever a friend. Box 6665.

GWMM mature 5'9" good appear trim body Gr active seeks male to 45 for relation & slow warm sensuous sex. Box 329 Stoneham Ma.

JEFF S.

ALIAS DAVID R. JUST RETURNED FROM FLORIDA TO CAMBR.

I received a message to call you but your phone No's have been changed! I would love to see you, maybe have an omelette. You were a great help when my wallet (purse) was ripped off. Now do you know who I am? Please call me! My numbers haven't changed. Love.

FUN COUPLE

Very attr. couple wishes to meet an attr. couple (age not important 18+) to swing with and to also consider dating each other separately. Photo would be nice. Box 94, Newton, MA 02159.

Gentlemen of distinction are cordially invited to experience an afternoon or evening of fantasy and elegance. Box 810, 104 Charles St, Boston MA 02114.

FIRM BUT GENTLE

This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful

mine. Letter of demands & tel deeply appreciated write DLD Box 224 310 Franlin St Boston Ma 02110 Please no pros.

Enms given by a sensuous and understanding woman. To successful and discreet gentlemen. Box 810, 104 Charles St. Boston, MA 02114.

BIWM 30 5'6 125 lbs br/rn cln endwd sks other males 18+ \$ freindship & casual sex. No SM BD POB 631 Merrimack N.H. 03054

Ador WM 20 vrgn sks beaut WF 18-25 to break me in. Send photo Box 6612

Attr shapely loving WF 40 desires to meet BIF to share discrct get together. Box 6619.

MARK TWQ SWINGING COUPLES SOCIALS

Our socials are where New England's most congenial swinging couples come to make friends and have a fantastic evening. Next social is Brockton, June 28th 453-6414 P.O. Box 372 North Billerica 01862

WM 30 former coll prof sks WF 18+ for loving cuddling & caring. Am gentle considerate & sane. PO BOX 718 Boston 02102.

SWINGERS WANTED

Young couple wishes to meet other attr couples & BIF for fun and games of the erotic kind. Enjoy good smoke. Phone and pict. Box 6638

White male needs White female slim 30 to 35 who need pure Fr. love to be happy. No drugs North Shore only. Box 6632

SURROGATE THERAPY

Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

DEBBIE & TINA

We're two sexy BIF roommates who have hot action photo and wild parties...Would you like to meet us both? Send us \$10 for

BI WM MAR 30's

Many men are struggling with this issue. It wd be helpful to meet and share experiences-If you are into a prof wish to keep your marriage intact and are turned on by men please respond. Discretion vital. All replies answered. Box 6633

BIWM 24 5'8 135 vy str act app caring sincere sks str act disc WM 18 to 30. No fems. Don't be shy. Trust me. I'm discrete. Box 6631

FULL FIGURED LADY

Are you 30 to 40, well dressed, spoken, busty, attractive? Do you enjoy fine dining, travel world wide, the Wilbur and the Garden? Would you like a home near the beach on the North Shore? I'm 42-5'8"-160, very good looking professional, and I'm looking for you. Open to serious relationship. Please reply with photo to Box CY-4, 400 Comm Ave, Bos 02115

WM 28 needs submissive female for erotic fun. Long lasting relationship possible. Sincere only. PO Box 201, Spfld, MA 01108.

MAUDE MRS. ROBINSON
Lost Address. Contact Ben Box 6634. (This ad ran previously with an incorrect Box No.)

MWF seeks F west of 128 for gentle sex days. Will please, mutually rewarding. Write PO Box 115, Littleton, MA 01460. All answered ASAP.

OLDER MEN

Really turn me on. If you're over 40 are selective successful, tired of being hassled or rushed & sk the ultimate in erotic pleasures pls contact this lovely extraordinarily talented sensuous WF. Box 212, Prudential Sta, Boston, MA 02199.

WM Cape Cod bus exec sks females who would like a houseboy this summer on the Cape to come once or twice a week & do your housework, dishes, & whatever else you desire done. You'll just love having me as your very own servant. Box 6625

SAT. NIGHT JUNE 7th
in a parking lot in the Franklin St. Broad St. Milk St. area around 11 pm. You got out of your car, I think a blue Monte Carlo to relieve yourself. Two other guys were in

woodshed. Write Suite CY 484 400 Comm Ave Boston Ma. 02215

38-25-36

Enjoy a relaxing hour with a striking blonde at her comfortable South Shore apartment. I'll tickle your fancy! Box 9737. Wendy & Trisha... 104 Charles 404 Boston 02114

Bi-MarWM Prof 51 seeks on-going warm and tactile friendship with same have keen creative playful mind. Let's meet necessarily discreet. Box 1988 Boston 02105.

SWINGING PARTY

June 20th couples only. No pressures, relaxed atmosphere, ages between 20 & 35. Send address phone and age Box 194 Billerica 01921

U CONN STUDENT

Thin attr educ SWF trying to finish school would love to meet men of good nature. Please send letter or card with stamp. Can travel N.E. PO Box 97, Mansfield Center, CT 06250.

Gay Male sincere, honest, versatile, stable country dude into horseback riding, long beach walks, disco dancing, travel, fast cars, designer clothes, good food, Boston, New York, and what ever else offers excitement. I am 31, 5'10" 150 pounds, very tan, good body, masculine, dirty blond hair and moustache, financially secure. Am into meeting some other dude between 18 and 30, masculine, sincere, good body and looks who has some of the same likes and characteristics. Must be interested in a long term relationship, good times and sharing mutual life achievements. Photo helpful but not necessary. Write to Occupant, P.O. box F, Newmarket, N.H. 03857.

FOR WOMEN ONLY

Come...Party with us two...My Bif roommate and I are trying to find a special lady...A BIF under thirty...To share the good life...We're both in our early 20s...Quite modern, attr & totally uninhibited...Wendy & Trisha...104 Charles 404 Boston MA 02114.

U DO ME, I DO U

Very attr SWM 32 sks attr fem or cpl uninhibited and bored, I'm ready when u r. Can host, travel N.E. Sincere. Box 6500.

WMM 41 goodlooking successful safe seeks selfcaring adventurous F for parttime on going yet uncomplicated rewarding affair. Travel is no problem. PO Box 8155 Portland Maine 04101

EXCITING ADVENTURE
Contemporary, sensuous, warm, sincere, attractive, secure white couple anxious to meet attractive, sensuous woman for exciting threesome adventures & possible meaningful relationship. You will be wined, dined & treated regally by: He 43, 6'1, 180; She 34, 5'6, 128. Discretion assured. PO Box 52 Chestnut Hill, MA 02167.

GENTLEMEN
Lovable charming fun attr shapely sensuous multi-talented WF sks mature successful appreciative gentlemen for discreet mutually rewarding unhurried interludes. Box 6538

Interesting very att married gentleman, museum prof, seeks mar. woman for affair. Box 6552

GWM 26 5'9 150 gd lkg intel masc friendly seeks sim WM 21-30 in Brockton area for friend gd times. Please, no chubs queens or pretenders. Let's hear from some real people. Box 6553

FIRST IN NEW ENGLAND
We are forming a new club dedicated to the proposition that there are many Gay and Bisexual men and women in the Boston community who are sick and tired of the hassles of the bar and disco scene and would like to find an alternative means of meeting other adult and intelligent people in an environment conducive to the development of relationships. Our experience in Europe in the realms of bringing people together through personal confidential interviews has provided many people with a happy alternative to many difficult situations in society. Early in July we will be having a social event to introduce our concepts to the Gay/Bisexual community. In the meantime, we invite all interested persons to call us at 734-6151 and arrange an appointment for an interview to discuss your ideas and ours. The direction of the club will be directly dependent on the desires of the members. Whatever the membership wishes to do for activities, within reason, will be considered and acted upon for the good of the membership as a whole. Our astrological services and many others are available to the public, with members receiving a discount on their readings.
Sincerely,
the Management.

MEN!!!!
I am a very alive, gd. looking GWM, 24, 155lbs, 5'11" who has a very active life, but no special special man in my life, right now. I'm looking for you if you're looking for me & if we are compatible. I like roller skating, weight lifting, bike riding, movies, going out to eat, smoking something good, and simply having a good time with my man! I'm a very well adjusted, happy, up sort of person. Write me and please send a photo, I'll be waiting for you. Box 6699.

Fat WM 29 warm cuddly wants openmind fat fem 30+ race marr sgl div wid not imp. Urplace BI or massage no pain drugs. PO Box 752 Fitchburg Ma.

ENCOUNTERS OF THE CLOSEST KIND
Lovely sensuous statuesque blonde WF sks considerate & successful gentlemen for mutually rewarding day or evening rendezvous at my place. Discretion assured. P.O. Box 664, Kenmore Station, Boston 02215

LOOK!!!!
I am a Single Woman of 29 yrs. who is happy, loves to have a good time, the beach, music, good food, getting high, hanging out, taking rides on a nice day, listening to the rain, etc, etc, etc.....!!!! I'm tired of meeting "Creeps" or married men & liars and you know the story if you are for me. I am pretty or so people tell me, & want to meet you if you think we may hit it off. I'm one of those very honest Sagittarians, who are you? Please write & enclose a photo. I'll be waiting. Love, Box 6700.

JOANNA
Got off on yr ltr, Box 6480 Phoenix 6/3. Will do all you say and more. Come be my mistress. Reality beats fantasy. Have no fear, I'm high-class and very discreet. Box 6693.

Mature F sks BIF or BIM or lesbian. Box 6691.

FREE
White male seeks females for discrete erotic interludes. Older females bored housewives welcome. Name phone Box 6554.

Leominster-Ft Devens area want hot hrny young well bit guys bistr who enjoy constant or svc. Lay back 2 enjoy as long as you want. Will take all you have. Am disc-

ray-Craig-Joe. Forgot add incld phone or add to contact Box 1028 Leominster MA 01453.

FEMALE SWINGERS
M 35 seeking F swingers to get it on with Discreet clean male I enjoy all kinds of sex Don't be bashful. Box 213, 118 Mass Ave Boston 02115. No pros. Also into massage. Phone only.

Free! Housewives or any women Pwrful yng BkM will you poor lonely or board a body massage Total discretion assured. Box 6692.

LADY OF LEISURE
Mature successful professional men, would U enjoy day/night liason reposing in lux waterfront apt with goddess who can fulfill your secret intsy? Sexy vry attractive buxom leggy escort model with discrete charms has moves/curvas appreciative men find irresistably rewarding. Send name & phone no. to D.L.D. Box 403, 310 Franklin St. Boston 02110

GAY? CALL NOW
See Dating section-Steve.

EXQUISITELY BEAUTIFUL
Vy beau statuesque buxom sexy desirable sexpot - former showgirl sk to meet successful gentlemen for the finest form of

COUPLES
W/c early 40s. looking for other couples & BIF. For swinging times. No single Males, address & phone a must. Photo if possible. PO Box 286 W. Boylston MA 01583.

SINGLE?
The Mass. Assoc. of Social Clubs publishes a monthly newsletter listing the activities of over 40 singles clubs in the greater Boston area.
For a free copy, call:
964-3076

TO BIWF ONLY
If you are a single nice looking nicely built BIWF 18 to 26 who would like to get into a lasting relationship with a nice looking nicely built WM 30 & BIWF 20 Please write Box 6694.

BI WM VIRGIN-25
Sens woman for initiation rite struggling with love/sex ethic No

please Discretion assured. Box 6663.

HRNY YOUNG GUY
Goodlooking, athletic, ex-Marine seeks similar guys for fun & games. Can you show me the ropes? Detailed letter with phone & photo if poss. Very discreet. Box 6515.

UNFORGETTABLE
Successful & selective gentlemen, I'm a young pretty & slim passionate female. I'm looking forward to giving an unforgettable time in my private luxury apt. Please write Box 6657.

GWM 30 6' 165 blond gd bld gd lkg. Enjoy travl arts disco beaches. Prof. sinc honest intel masc. Into good times Box 6650.

27 yr old male gd looking seeks att. older woman to 45 yrs for a sensual discrete affair. Write PO Box 3010 Nashua 103061 Proslit

NEED WF B&D MODEL
WF model needed to pose bound for private photo collection. Total discretion guaranteed. Nor for publication or display. Amtr or pro models OK. WF only. PO Box 383, Easthampton, Ma. 01027

BORED FEMALES
Female 18-25 needed to meet selective & successful gentlemen in luxury apt. Rewarding oppor-

Please no fems fats uglies, Box 6652.

SISTER WANTED
WM looking for a sister who'll help me to become the girl he really is, will repay you with all my love+ affection. I'm 5'10" 135 lbs, brown hair+ blue eyes+ very shy. Please write to box CX-70 400 Comm. Ave. Boston, MA 02215.

2 Prof MWM lkg for Fem 18+ for sex No pros just good times. Photo if poss & phone no. All will be answr. Box 6661.

SEEKS DOM F'S
Sub SWM 23 seeks Boston area dom WFs 18+ to introduce me to the pleasures+ pain of sm b&d forced or sex etc I would love to be taken across yr lap and soundly spanked. Yr place. Reply with name address tel no and any details. Discr. Box 6653.

SWM 6ft 200lbs mustache loves giving Fr to women very gentle have own place no favors necessary. Box 6243.

DOGONE
Star The Wonder Dog is back for summer. All old friends and animal lovers write Box 6664.

CALIF TYPE GIRL
Gd lkg tanned SWM sks petite F for beach, dinner, sexy oil rubs.

Healing Massage Rae 731-4395.

AMY'S MASSAGE
A relaxing massage you will not forget or regret.
Call:
232-3505
ASK FOR AMY

MASSAGE
Men get your MASSAGE at **ELFIE'S GARDEN OF EDEN**. Expert Swedish, Powder, or Russian Oakleaf Massage. Unlimited use of sauna and steam room. Come to 64 Middlesex Tpk., Burlington or call:
272-8660
New Hours: Mon.-Sat. 11 a.m. to 11:30 p.m.
Ask for our **EVERYDAY SPECIAL**

WOMEN
Massage by gentle WM 438-6241.

Massage Porn movie for males 18-23. Call Jeff 877-6380.

FOR WOMEN ONLY
warm sensual massage for women. Call Steve or Gary 267-0107.

ATTENTION MASSAGE & ESCORT ADVERTISERS
• THE PHOENIX DEADLINE FOR YOUR AD COPY IS 5:30 THURSDAY EVENING.
• THERE WILL BE A LATE FEE OF \$5.00 FOR ANY AD COPY RECEIVED AFTER THE DEADLINE.
THANK YOU

Foot massage by WM with strong hands+ nimble fingers in your home or apt Great for joggers, etc. Treat yourself. Reply to Box 6640.

GWM DANA 536-0938.

Outcall servicing No Shore & So Shore areas 24 hrs. 588-3983.

"THE ULTIMATE"
WE KNEAD YOU
The Touch that Relaxes
STEAM-SAUNA WHIRLPOOL
167 MASS. AVE.,
CAMBRIDGE 547-6178
WIDE SCREEN TV

Massage by sincere vers & exp WM Call 266-5091. Thanks.

THE GUARANTEED CLASSIFIED
It runs til it works.
Call 267-1234

PLEASURE SEEKERS
Experience an exciting erotic massage by one of our shapely, well-endowed young ladies. At your convenience: Hotel, Office, or Home.
For Appointment Call
935-7674
266-8897
All calls will be verified Open 10 a.m. to 3 a.m. Outcall Service Only!
EXTRA! COUPLES ACCOMMODATED

Professional & satisfying massage feel your essence 367-0853

DREAMS UNLIMITED
All your fantasies can come true during an erotic session with one of our sensuous young ladies in the complete privacy of your home, hotel, or office. For an appointment call:
567-4835
Women & Couples Accommodated

ECSTASY
Sensuous massage in relaxing townhouse. Call Sandy Blue at
482-6420

Let a pretty girl massage away your troubles Bos & Camb. Outcalls only 262-2299.

JOYOUS MASSAGE
Hour long and total body. Know the beauty of total relaxation in a comfortable/friendly environment. We're dedicated and expert in the techniques and art of massage. We're open seven days a week, 9 to 9. Convenient Suburban location. Call LINDA'S 965-1066 or 965-5535.

DOCTORAL CANDIDATES
Can't get that dissertation off the ground?
Enroll in intensive weekend workshops in N.Y.- Boston area with authors of **Dissertation Proposal Guidebook**.
Come prepared to roll up your sleeves!
Maximum individual attention.
Enrollment limited to 7
AMERICAN TRAINING & RESEARCH ASSOCIATES
54 Gaston St., Methuen, MA. 01844
(617) 682-8580

pleasure in lux apt day nite rendezvous w absolute disc. If marr & bored or want fantasy fulfilled u will not be disappointed. All replies ans. Box 215, Kenmore Sta Boston 02215.

Please Address Replies to
The Boston Phoenix Classifieds
Box No.
367 Newbury St. Boston, Ma. 02115

Attr amoral sensual hedonistic atheistic SWM lawyer 6' 160 lb 40 seeks altr F sleepingmate Write PO Box 80 Bos MA 02101

CROSS DRESSING?
Liscensed psychologist can help you deal with this issue constructively. Institute for Rational Living, see ad in Counseling

W cpl seek well endwd studs for sex B or W She 33 He 40. Prefer NH or Maine area. Send photo comp ph. Box 6498.

A slightly sadistic, eligible M would like to meet a similar F 24-33, who likes to go out then play afterwards. Send a picture of yourself to PO Box 1202, Framingham 01701.

SAILING MATE
MWM 50's seeks congenial young woman as companion for sailing fun, afternoons, weekends. Write PO Box 112 Newton 02161.

Cute BiWC 29 & 28 sks att WC to 34 for friends smoke & sex. Were playful sensuous eager. Plse b sincere- we're tired of games Privacy assured Not into str swaps. PO Box 84 Waverly 02179.

UNDR-SXD IVY LEAGR
SWM 21 college studnt seeks eye opening mind-titilating WF for casual or sincere repatsh and exposure to all the pleasrs of sex. Am intllgnt, atrative, built, ehndwd, Marine-genuine & giving. No heavy drugsWrite Mike Box 113, Hanover NH 03755

Help! Handsome but shy WM still virgin at 20 Is there a caring WF out there kind enough to teach me the art? You will not be disappointed. I'll be forever grateful. Write Box6688

pros please. South Shore Bx 910 So Carver 02366

GAY & LESBIAN LITERATURE
Largest selection of books /mags /cards /buttons /records in U.S. Glad Day Bookshop, 22 Bromfield, 2nd floor, Boston 02108. 542-0144. Mail order catalogue: \$.25.

Mainc cpl 26 slim educ seek similar BIF 4 weekend or vacation fun at cottage near coast. POB 227 East Holden Me. 04429

Frus lovely ladies, this sincere 26 SWM wants to please you. Mutual spanking, B/D etc. Let's have fun & discretion. B0 ox 6697

TWO DOMINANT WOMEN
Two beautiful dominant women seek men who want the best in bondage and discipline. Phone number desired. Box 6593.

Photo lovers traveling Maine's East Pen Bay area-Cpls & Fs only. Pro ptrr needs models for trade offs. Box 6696

BOX INQUIRIES NEW HOURS
For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-6 p.m. Mon.-Fri.

GWM 36 5'10" 200 lbs. Help! I need someone to hug. PO Box 445 Andover Ma 01810

Watch it all at once. Witness a scoundrel invade a family and try to marry the daughter, seduce the wife, put the father behind bars, and rob the family blind. See **TARTUFFE** do it all at the Suffolk Theatre Co., Beacon Hill, Boston. Sat. June 21, at 8 pm. 40% discount with this ad.

BIWM sks Bi or GM who are well built for sexual service both rec and give your place and phone

tunity. Must be pretty, mature & be able to communicate with ed. gentlemen. Possible live in. Send desp. & phone to Box 6656. Janet.

BIWM 30, 5'6" 115 lbs. slender, lithe & discerning. I don't do anything, but you can. PO Box 419 Allston Mass 02134.

Attractive MWC mid-30's discrpt versatile both safe. Seek other attractive discreet MWC to exp mutually agreeable fantasies. Novices welcome. Please send description or pic. Box 6650

For Classified Display Rates Call 267-1234

GRAND OPENING OF KIMMIE'S

Zodiac International presents grand opening of Kimmie's a new club for the gay community Friday July 11, 1980 8 P.M. at 237 Mass Ave. Cambridge at MIT. Featuring disco, quality entertainment, complimentary champagne, hors d'oeuvres, palm and card readings. Our staff astrologer will be available in the fellowship of the stars. Free photos taken. \$6 at the door.
Don't miss this exciting evening!
For advance ticket send this coupon and \$4 to Zodiac Inc. 1216 Commonwealth Ave. Allston, Ma 02134

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____
Work Phone _____

Dom BIWM 32 165 5 10" brd masc lkg seeks sub M into kinky act & fantasy. Pic phone help. Box 44 310 Franklin Boston MA

GWM 31 5'8" 150lbs avr looks & avr body wishes to meet same age 25-35. I am sensitive intelligent looking for friendship, sex of course and possible relationship. Live in Reading but use Phoenix box no. Send ph no

Act ur fantasies. Help with-gas. John Box 278 Hampton NH 03842.

Sensitive, intel, affec GWM 5'8" 135 blk hr brn eyes tanned wants to meet slim non-hairy guys 18-25 for gd music, gd smk, & gd times. If you like long loving evenings & prefer beaches to bars, then send letter/or pic to box 6564.

ATTENTION ALL WOMEN

We've got a service that lets you pick and choose what you want and need... and do we have men! All ages, races, sizes and shapes. We're very personal and discreet enabling you to be very explicit as to what you want and your needs. Let us add some spice in your life. No prostitutes please. 11 am to 4 pm M-F. **MATES INC. 1-401-944-9185**

PERSONAL SERVICES

ESCORTS
Tony and Greg ... 266-8521.

LEIGH
Young male model & escort available for outcalls to your hotel office or home. Call 451-1128 for appt. All calls verified.

Attr WM & WF models-skis discr high class M-F or cpls. Outcalls only (calls ver.) Eric 321-2246. Catering to all scenes!

RICK-KEN 266-4130

JACK 267-4925.

For the fun of it. Try an escort aft. or evenings, incalls & out (hotels only) Call Dyann Mon-Fri 10am-4pm 367-8970.

GENTLEMEN ONLY
Professional escorts serving Boston & surrounding suburban areas by appointment only. 4268033.

MASSAGE

UNLIMITED PLEASURES BY LILA & ANGIE
 For complete massage & enjoyment don't let your fingers slow you down. I'm as close as 7 digits away. Sincere only.
266-7183

MANDALA Healing Massage



OUR LONG-TOTAL BODY MASSAGE
 MASTERCHARGE AND VISA
 NOW ACCEPTED
 Where the Supreme Art of Relaxation is Practiced.
 Newton: open 7 days, 9-9
965-1066
965-5535

DELICIOUS!
 tired and lonely? Let lovely Diane mass away your blues in com. priv. Fall Lean Auburn H. Beauty. Very Discreet- Lite Dom. 277-3599

Come Play With Us at Bachelor's Quarters II Health Club
 PROFESSIONAL MASSAGE for MEN BY WOMEN
 SAUNA, GAME ROOM, THERAPEUTIC WHIRLPOOL
 RELAXING LOUNGE
 WIDE SCREEN T.V.



25 BROAD ST. PAWTUCKET, R.I. (401) 728-6310

LADIES LUXURY
 Relaxing Msg. for ladies by 2 handsome WM in elegant penthouse. What you want is what you get. Try the best. Discretion gtd and reqd. 367-8232.

MASSAGE BY TRACY
 Looking forward to seeing old friends as well as a few new ones. If you enjoy taking your time relaxing & getting to know one & other then you're for me. Call 603-888-6557.

Candy + Sue aim to please you in or outcall anytime massage F 266-9158
 Swedish & Shiatsu massage in

SWEET N SEXY
 Petite conv. loc. 9-4. 536-2526.
 Outcall masseuses. 24 hr service by appointment. 426-8033.

SOUTH SHORE HI CALIBER GENTS: FOR THAT SENSUOUS TOUCH... IN QUIET LUXURY! RELAX & ENJOY WITH LORRINE
472-7754
 Outcall Incalls only 265-4594.

WORTH EVERY DIME
 Pre-op transexual Brandy is back & ready Call 536-7512.

GENTLEMEN
 Relax and enjoy a full body massage. Movies, grts and stings. Available for Bachelor & Bachelorette parties.
344-5630

KEVIN
266-4996
 incalls & outcalls

Small black masseur, large massage. Women only! Call 266-3589
 Massage by Gretchen. Call 266-3589.

WOMEN
 Yng well bit WM offers full body

WARMTH OF SUNSHINE
 Experience the soothing touch of elegance and the lovely warmth of Sunshine. Luxurious air conditioned Back Bay location. Call:
536-6037

Body-builder will massage men only. Call anytime. 625-7256

MARLENA
 27 Blonde will give sensuous massage in the privacy of your home hotel or office. Discreet Successful Men Only. Call 367-2888 after 6 PM. Marlena.
 Massage by Nicki 492-7668

JAMEE
 Young blond male
266-4390
 massage by appointment

KEVIN
 Shiatsu massage 266-4885.
 BIWM. Men only Vince 277-5908.

JEFF
 Well built, well equipped
227-0772

GWM 21 w/ bit masc will rub U the rt way. 8am-mid. Air cond. Hotel calls avl. Michael 536-8730

Mark outcalls only 367-0678

FOR DISPLAY RATES CALL
267-1234
536-5390

MASSAGE
 Sensual bubble bath and massage never forget or regret (North Shore) 592-2428.

SPECIAL! THIS WEEK ONLY!
 Two young lovelys for the price of one massage.
277-3590

MASSAGE OPPORTUNITY
 Female masseuses wanted. Top pay. Call days 389-1473.

Bands make it rock... Roadies make it roll!



Roadies
 The story of a boy and his equipment.

An ALIVE ENTERPRISES Production of An ALAN RUDOLPH Movie
 "ROADIE" MEAT LOAF KAKI HUNTER and (ART CARNEY) ALICE COOPER BLONDIE ROY ORBISON HANK WILLIAMS, JR. Story by BIG BOY MEDLIN & MICHAEL VENTURA and ZALMAN KING & ALAN RUDOLPH
 Screenplay by BIG BOY MEDLIN & MICHAEL VENTURA Directed by ALAN RUDOLPH Produced by CAROLYN PFEIFFER
 Executive Producer ZALMAN KING Original Motion Picture Soundtrack Album Available on Warner Bros. Records & Tapes
 PG PARENTAL GUIDANCE SUGGESTED (P) TECHNICOLOUR PANAVISION (C) COLUMBIA TRISTAR
 SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
 Copyright © 1980 United Artists Corporation. All rights reserved.
United Artists
 A Transamerica Company

SACK BEACON HILL 1 BEACON ST. TRIMONT BOSTON 723-8110	SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.	MEDFORD CINEMA RT. 60 MEDFORD SQ. 395-9499	SHOWCASE DEDHAM 326-4955 ROUTE 1 at 128	SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128
---	---	--	---	---

Harvard Sq. Chris 864-4249.

\$5 intro massage by good looking GWM 25. Call 569-2629.

Candice is my name massage is my game. Just call 232-3331. By appt only 10 to 10.

Hot-GWM-Paul 267-1410 - air cond.

LVLY PRE OP
 Massage by this German beauty 5'9 140 lbs Brunette 367-9498. Discretion assured. Monica.

JAY
 Young collegiate male.
267-8774
 incalls & outcalls

RELAX & ENJOY
 Massage: Lacey at 367-3454.
 Massage by Joe Men only Till 9 pm 247-1660 Versatile.

\$5 OFF
 At Mandala before 11 and after 6 with this ad. Call 965-1066 or 965-5535

Fall River, Taunton and Brockton areas. Sheaba and Paula want to message you 823-5258
 Gtllg GWM 20 will give massage to remember 232-5975 Ryan.

massage. Vib avail. Age unimport 18+. Lets talk. Kyle 965-4054.
 Young man available for massage in or outcalls PJ 436-5475.

MASSAGE & BUBBLE BATH
 By masseuse days
 By masseur nights
 For men, women, & couples
266-4929

Buy the 2-Week Guarantee. It Runs til It Works.

For Apt. ads, circle one location:
 Allston, Back Bay, Beacon Hill, Boston, Brighton, Brookline, Cambridge, Jamaica Plain, Somerville, Watertown, Suburban.

DATE OF INSERTION _____ CATEGORY _____
 LEAVE SPACE BETWEEN EACH WORD SEE INDEX ON 1ST PAGE OF CLASSIFIEDS

HEADLINE Rate is per line	Regular Rate \$2.75	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Commercial Rate \$3.75
Each Week	\$4.75																			\$6.50
For Bold																				For Bold

Regular Rate		\$3.00
This Costs		\$3.00
Each Week		\$3.00
Each Week		\$3.00
Add'l. \$2.75 Each Week		\$3.00
Each Week		\$3.00
Add'l. \$2.75 Each Week		\$3.00
Each Week		\$3.00

SPECIAL INTRODUCTORY PERSON TO PERSON RATE: \$2 FOR 4 LINES \$2.75 buys box number service for 4 weeks

MAIL TO **Phoenix** CLASSIFIED DEPT., 367 NEWBURY ST., BOSTON, MASS. 02115 267-1234

ADS MAY BE PLACED AT:

Classified Office: 367 Newbury St., Corner of Newbury St. & Mass. Ave., Mon-Fri. 8:30-6.
 IN BOSTON: NEXT DOOR: Sunny Corner Farms, 359 Newbury St., Boston, Mass. until 2 AM
 IN CAMBRIDGE: Tech HiFi 38 Boylston Street, Cambridge, Mass. (Harvard Sq.)
 Deadline for all drop-off points is 2:30 Thurs.

To place a Job Opportunity ad, please call Chris Taylor 536-5390, 474 or Rob Mitchell, x554

ABSOLUTE DEADLINE — 5:30 THURS.

NOTE: When placing classified ads through the mail or drop-off points, DO NOT SEND CASH. Checks or money orders only. Cancelled checks or money orders or register receipts MUST accompany ALL refund requests.

***THE GUARANTEE:** If your ad in the Apartments, For Sale, Roommates, Cars, cycles, Free/Trade, Housemates, Musical Instruments, Pets, Rides, A/V, Studios, Seasonal Rentals, Travel or Wanted categories doesn't work after you've bought it in advance for two consecutive weeks we will keep running the same ad **FREE until it works.** All you have to do is call us by WEDNESDAY during the week of the ad's second appearance (and every successive week by WEDNESDAY) & tell us to rerun the same ad. You must call EVERY week — missing a week voids the Guarantee. Cancellations, changes & corrections must be made by TUESDAY of the week of the ad's first appearance. (No change in Guarantee ads after this time.)
NOTE: Guaranteed ads cancelled after the first publication will receive a refund of one-half the balance of the second week.

CHARGE IT! Master Charge American Express Visa

Card Number _____
 Bank Number _____
 Expiration Date _____
 Signature _____

To phone in a Classified ad, please call 267-1234

ALL CLAIMS FOR ADVERTISING ERRORS MUST BE MADE WITHIN 7 DAYS FROM DATE OF PUBLICATION.

DEADLINE FOR CHANGES AND CANCELLATIONS IS 4:30 TUES.
 No changes can be made in guarantee ads after the first two printings.

BOX NUMBERS: Service charge is \$2.75 for each week the box is advertised. Advertisers may pick up mail at our office 9-5 weekdays. Mail is held for 3 weeks after the last time the box number appears in the ad and will be forwarded if a large self-addressed stamped envelope accompanied the ad.

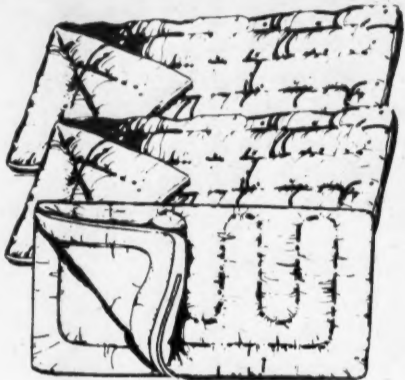
Readers who wish to respond to a box should address their replies to Box c/o Boston Phoenix Classifieds, 367 Newbury St., Boston, Mass. 02115

PERSONALS and PERSON TO PERSON only. Only our boxes and P.O. boxes may be used if you desire a response. Phone numbers and addresses are not acceptable and will result in rejection of your ad.

The Boston Phoenix reserves the right to edit or reject advertising which may result in legal action or which we consider to be in poor taste. We also reserve the right to determine category placement and suitability. For your protection, all advertisers must enclose full name, address and telephone number. This information is strictly confidential; however, we cannot print your ad without it. The Boston Phoenix has no control over classified advertisers. Hence, we cannot assure you that your inquiry will be answered or that the product or service is accurately presented.

PLEASE NOTE! No ad will be accepted without an individual's phone number.

Lechmere's Summer Savings



A. ANTLER 4-LB. SLEEPING BAG-Rugged, long-wearing cover and lining. 100" aluminum zipper. Two bags can be zipped together.

SAVE 3.00
Reg. 17.88

14⁸⁸

B. WHITE STAG "SENECA" 3-LB. SLEEPING BAG-Cotton cover/flannel lining. Reg. 29.88

24.88

C. WHITE STAG 2½ LB. SLEEPING BAG-100% cotton. Two bags zip together. Reg. 49.88

39.88



EUREKA 2-PERSON BACKPACKING TENT-Lightweight and simple to erect. Has sectional aluminum poles on outside, front and rear. Three-way zippered door, storm door and side pull-outs for extra roominess.

SAVE 5.00

44⁸⁸

Reg. 49.88



WHITE STAG 2-PERSON NYLON MOUNTAIN TENT-Ripstop nylon roof, poly floor, 3-way zippered door.

SAVE 7.00
Reg. 36.88

29⁸⁸

WHITE STAG DELUXE 9'x12' CABIN TENT-Polyester/cotton roof and upper walls, ripstop poly floor. Full zippered door, 3 windows.

SAVE 30.00
Reg. 159.88

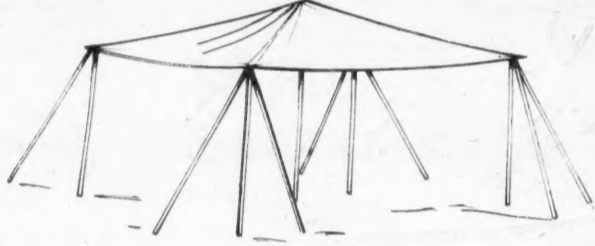
129⁸⁸



ADVENTURER 12'x12' DINING CANOPY Adjustable center pole for picnic table top or ground use.

SAVE 5.00
Reg. 29.88

24⁸⁸



A. WILSON PERFORMER TENNIS RACKET-Extruded aluminum frame, unique head shape. Reg. 39.88

32.88

B. DAVIS CLASSIC III TENNIS FRAME Long U-shape reinforced bow gives yoke added strength, longer waffle-type grip. Reg. 52.88

42.88

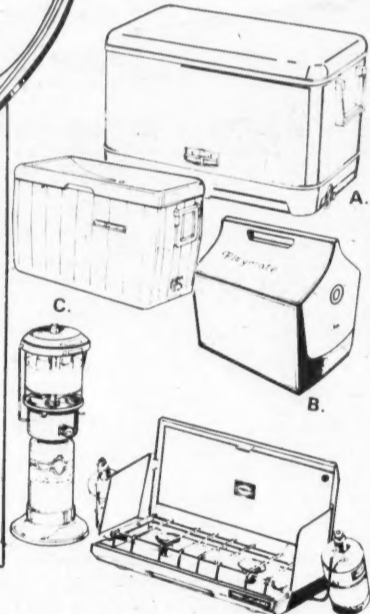
C. HEAD PRO TENNIS FRAME-Of 7005 Alcoa aluminum for extra stiffness. Cover. Reg. 52.88

42.88

D. HEAD COMP. III TENNIS FRAME Open throat construction for greater power. Reg. 79.88

69.88

E. PENN TENNIS BALLS-Can of 3



A. THERMOS 43-QT. METAL COOLER-Steel body, plastic base. Urethane insulated. Reg. 29.98

24⁹⁸

B. PLAYMATE PERSONAL-SIZED COLLER-Hi-impact plastic, odor-resistant interior. Reg. 14.98

11.88

C. COLEMAN 48-QT. POLY COOLER Urethane insulated, stain/odor resistant interior.

24.98

WENZEL DOUBLE MANTLE PROPANE LANTERN-Pyrex non-glare globe. With propane cylinder.

SAVE 3.00
Reg. 17.88

14⁸⁸

PRIMUS "STREAMLINER II" 2-BURNER PROPANE STOVE-8000 BTU burners each. Cylinders not included.

SAVE 5.00
Reg. 24.88

19⁸⁸

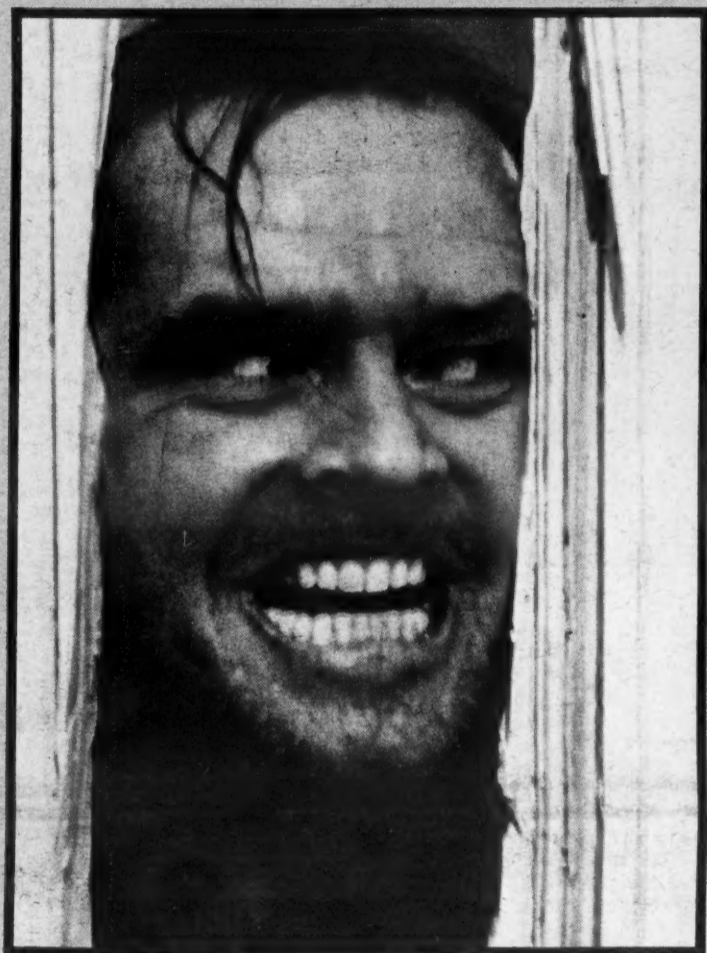
Sale prices in effect thru June 21

LECHMERE

CONVENIENT STORE HOURS: CAMBRIDGE, Mon. thru Fri., 10 A.M. to 9:30 P.M., Sat., 9 A.M. to 6 P.M. **FRAMINGHAM, SPRINGFIELD, DEDHAM**, Mon. thru Sat., 10 A.M. to 9:30 P.M., **DANVERS**, Mon. thru Sat., 9:30 A.M. to 9:30 P.M., **MANCHESTER, N.H.**, Mon. thru Sat., 9:30 A.M. to 9:30 P.M., Sun., 12 Noon to 6 P.M.

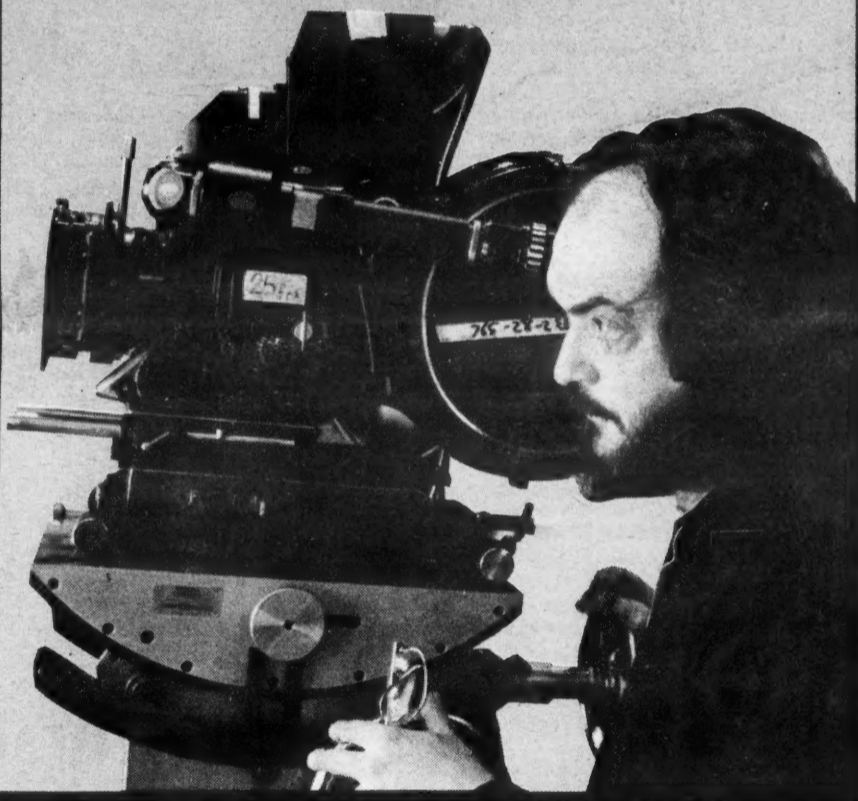
BOSTON AFTER DARK

ARTS & ENTERTAINMENT



Jack Nicholson in *The Shining*; Kubrick at work

Kubrick creates a monster



by Stephen Schiff

How did Stanley Kubrick manage to spend over three years making *The Shining* without figuring out what the story's about? Of course, I remember the way people left his 2001: *A Space Odyssey* scratching their heads too. What was going on up there on Jupiter? And why the light show? And how come the people were so boring and the computer was so much fun? But then, 2001 was a pretty ambitious movie. It did, after all, try to account for the entire history of the human race, and if you didn't quite understand what was happening to Keir Dullea on Jupiter, well, how could you expect to understand anything that happens on Jupiter anyway? *The Shining* (at Cinema 57, the Chestnut Hill, and in the suburbs), which is a strangely reductive adaptation of Stephen King's haunted-hotel novel, is quite another matter. It isn't ambitious at all. It only seems so: all its profundity is in its technique. In fact, the profound technique has fooled quite a few people into thinking it has profound ideas.

Stories of Kubrick's eccentricities abound. He has lived near London ever since he made *Lolita* there, in 1961 (and making *Lolita* in England is an eccentric idea if I ever heard one). He refuses to fly, and he hasn't come back to the US since 1968. His passion for privacy is legend. These traits don't necessarily indicate misanthropy, but his films do. They lavish attention on the twitchings of ghouls and grotesques, and there hasn't been a sympathetic character — or a well-understood one — in any of them since *Lolita*. Even then, Kubrick seemed most fascinated with the movie's monster; not James Mason's Humbert, but Peter Sellers's madly persistent Quilty. And Kubrick's been interested in monsters ever since: in the various madmen of *Dr. Strangelove*; in HAL, the computer of 2001;

in the murderous Alex of *A Clockwork Orange* and the amoral Barry Lyndon. "Good" characters — moral ones or innocent ones — are victims and fools in Kubrick's movies, doomed to fail (like the President in *Strangelove*) or evolve beyond humanness (like Dullea in 2001) or turn into fiends themselves (like practically everybody in *A Clockwork Orange*). Icy, mechanical, and shallow, most of Kubrick's characters in the last 16 years or so have been like robots gliding through carefully constructed universes, peered at by advanced lenses. But if he's never liked his characters much before, *The Shining* seems to have given him one he can love. Jack Torrance: father, husband, ax-murderer.

For an interview with Stephen King, see page 2.

The Shining is about what happens to Torrance (Jack Nicholson), his wife, Wendy (Shelley Duvall), and their son, Danny (Danny Lloyd), when they become the caretakers of the Overlook, a posh resort hotel high in the Colorado Rockies. Snowbound and closed for the winter, the hotel appears empty. But the ghosts of murderers past haunt the vast ballrooms, and they beckon to Jack — or at least he imagines they do. Young Danny can see them, because he has a psychic power, a shining, as the old black cook, Halloran (Scatman Crothers), calls it. Scooting through the endless corridors on his pedal-car, Danny keeps running into a pair of eerie twins who look as though they had stepped out of the famous Diane Arbus photograph. He has visions of elevators spilling blood. Family tensions grow. And as his father becomes more ill-tempered and withdrawn, Danny begins to fear for his mother's life — and for his own.

But even the scantest plot synopsis assumes too

much. What, really, is this movie about? Human evil? Supernatural evil? Or some strange mingling of the two? Kubrick hardly seems to know. Through much of the film, Jack seems the only source of the evil. The spectral visions could easily be the work of his unraveling imagination. As we watch him drive toward the Overlook, the camera swoops above and around his car, like some baleful spirit accompanying him, and there are awful screeches and whoops on the soundtrack. (Most of the music is by Bartok, Penderecki, Ligeti, and Wendy Carlos, and most of it sounds like the end of the world.) Even the wickedly ironic grin he wears when he's first being shown around the hotel bespeaks dreadful perversity; Jack's face always threatens to break into malevolent glee. That the complexities of one man's mind and spirit could create an overwhelming evil is a nice, squirmy idea, and, at first, when Jack's nastiness seems to be inspiring his son's apparitions, we shiver expectantly. But Kubrick keeps mixing in supernatural horrors from the novel, and large, undigested hunks of a ghost story wind up floating amid the pessimistic psychology. There is an ominous room in the hotel, a don't-open-that-door room, and in it Danny is half-strangled by a wraith-like old hag. We can see the marks on his neck, and we know Jack couldn't have put them there. After a while, even Wendy starts seeing phantoms: the bleeding elevator, a pair of copulating spooks, and so forth. And when a ghost lets Jack out of a locked pantry so he can go on his murderous rampage, the presence of some independent, ghostly evil seems undeniable.

But the supernatural stuff is so incoherent that it's hard to imagine what Kubrick thought he was doing with it. Since all the connections among the uncanny

Continued on page 16

A movie fan's notes

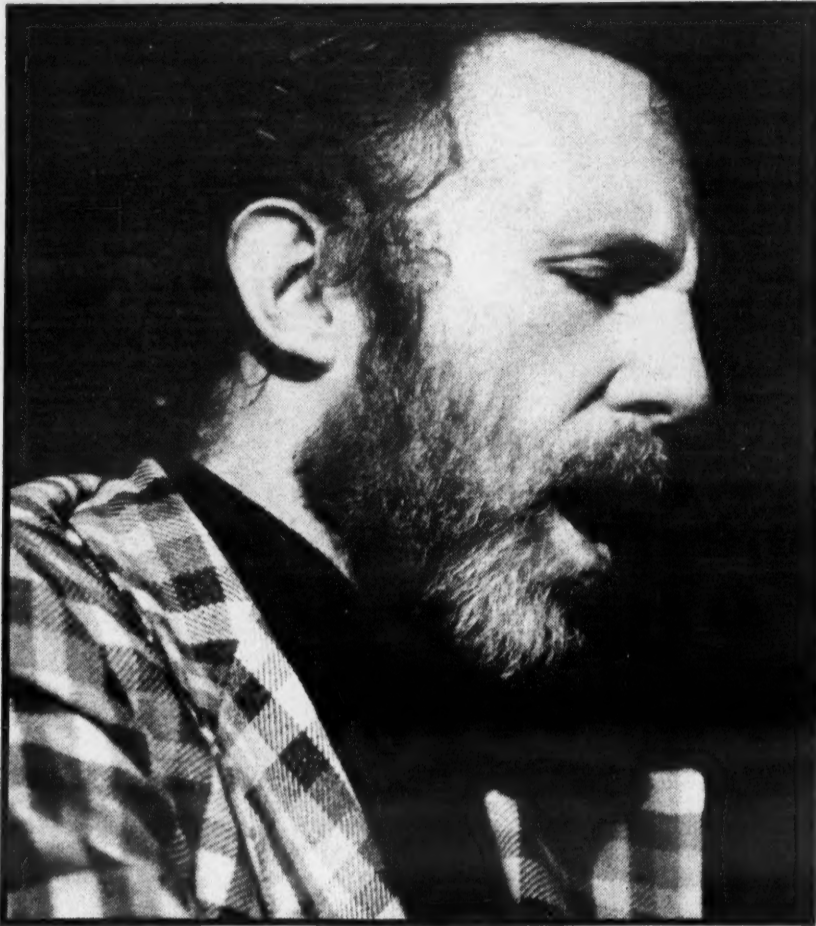
by Bob Blumenthal

What does one discuss with a man who dated Thelonious Monk's niece, saw the Greek government topple at close range, and holds a departmental chair at the New England Conservatory of Music? Since the man is Ran Blake, the possibilities are endless — he might ask for a list of your five closest friends, or he might compare notes on various kinds of coffee beans. For the time being, however, the subject is likely to be movies. Arista/Novus has just released *Film Noir*, Blake's personal vision of 11 favorite flicks, performed brilliantly by the pianist/composer and several of his Conservatory students and colleagues. Ingenious in conception and flawless in execution, *Film Noir* is destined to be one of the year's most acclaimed records, as well as a major step forward by one of the jazz world's most iconoclastic auteurs. If he had not already used it on a previous session, Blake could have legitimately subtitled the new album *Breakthru*.

To Blake's countless friends, the cinematic focus of his newest project will hardly come as a surprise; they are well aware of his annual October migrations to the New York Film Festival, and have grown used to his phone calls urging them not to miss various under-publicized screenings. Those who know Blake only for his music may find the strangeness of the program (balancing originals and soundtrack themes) surpassed only by that of the shifting instrumentation. After all, Blake had committed himself to the solo-piano format long before Corea or Jarrett; between his 1961 recording debut (a duet with vocalist Jeanne Lee) and his Arista/Novus session *Rapport* (taped in 1978), all of Blake's albums had been a *cappella* ventures. *Film Noir* does contain two of what Blake refers to as "the obligatory solos," but there are also duos, trios, quartets, and band tracks for nine and 11 pieces. And just as unprecedented, a majority of the tracks feature drums. Ran Blake, the master of free tempo and dissonant-rimmed silences, even offers his version of a lounge trio!

Last Monday night, in the parlor of a house he had borrowed for rehearsals before his June 15 appearance at Jonathan Swift's, Blake talked about how *Film Noir* developed. "I couldn't go on playing 'Vanguard' and 'Vradiazi' forever," he said, referring to two of the most inevitable numbers in his repertoire. "*Rapport* was different in the sense that it contained primarily duets, but recording it was a very disjointed experience. I wanted a more unified concept this time, without just doing something on the order of *Ran Blake Meets a Big Band*. Films were a natural subject — I've been a buff since 1946, when I first saw *Spiral Staircase*. In fact, that was originally going to be the title of the album."

What resulted was a series of musical impressions of Blake's favorite films. "I'll



Michael Grecco

Ran Blake

admit that all of the movie themes are not great music. But I've always loved 'Streetcar Named Desire' and 'Blue Gardenia,' and the others all mean something to me. Benny Carter's 'Key Largo' isn't even from the picture, but I used to play Sarah Vaughan's version of the song constantly. Sarah also sang a great version of 'Pinky.' 'Eve' (from *All About Eve*) is pretty corny, but Bette (Davis) was so great." There are also Blake's originals inspired by *Spiral Staircase*, *Garden of Earthly Delights* ("Carlos Saura is one of my all-time favorites"), *Doktor Mabuse, Le Boucher*, and *Touch of Evil* ("Greater than *Citizen Kane*, without a doubt").

Film Noir is also a testament to Blake's achievement as NEC's Third Stream chairman. He has directed the department since 1973, expanding on a concept that simply meant the synthesis of classi-

cal and jazz when Gunther Schuller coined the term, in 1960. Today Blake uses Third Stream to connote the blending of any two disparate musics, a universalist approach he stresses by making his students learn pieces by ear instead of through printed scores. Among Blake's other duties, he makes a couple of trips annually to recruit for the Third Stream program.

"I wish I could tell you that I found all of the musicians on the record during one of my trips, and convinced them to come to the Conservatory," he says, "but it hasn't worked that way. Some came on their own; others were already there but didn't fit into any of the more traditional departments. Hankus Netsky and John Heiss teach there. But everyone on the record has worked with me, except Ted Curson, the one 'outside' guest."

Blake is satisfied with everyone's work

on the album (he made me promise to mention that Heiss's flute on "Pinky" recalls James Newton in spots), and can be especially proud of the three men who will accompany him at Jonathan Swift's. Paul Meyers, (on electric guitar and electric bass) and drummer Jon Hazilla appear on six of the album's tracks and form the support team on "Key Largo," Blake's first trio recording. "I've never been very comfortable in this setting," he admits, "but their strength made it much easier than I expected. I even like a momentary Monk feeling I get going into the bridge on my solo." Daryl Lowery, who plays soprano, alto, and tenor sax and who arranged "The Pawnbroker," is credited with "capturing every feeling, and every change in feeling, just as I wanted it." Lowery's tenor packs a wallop as it emerges from the nine-piece band on "Pawnbroker," while his alto is both sober and slapstick on the duet "Blue Gardenia."

Perhaps the most stunning moment on the record occurs on "Streetcar Named Desire," the one track on which Blake, Hazilla, Lowery, and Meyers form a quartet. Somehow these four make piano, alto, electric guitar, and brushes sound like a locomotive in high gear. "I may have to play 'Streetcar' twice at Swift's, that train effect is so beautiful, and it fits Alex North's theme perfectly. I ought to record that on something under my own copyright, which will give you critics a chance to write that Ran Blake is repeating himself."

There is little danger of such comment at the moment, given the several unexpected moods of *Film Noir*: the rock riffs of "Spiral Staircase," which come on like an abstract "Peter Gunn"; "Garden of Delight," in which Blake and Curson raise and dissolve images like desert mirages; "Pinky," with its Afro-vamps and the more frenetic repetitions of "Touch of Evil"; "Blue Gardenia's" staggering stride; "Key Largo's" cocktail bop, and that train in "Streetcar Named Desire." Blake's music has opened up tremendously since Schuller brought him to NEC, in 1967, gaining sweep and compassion without losing its highly developed rhythmic and dynamic boldness. If *Rapport* announced Blake's growing strength as a player, *Film Noir* finally gives us Blake the conceptualizer, organizer, and teacher, Blake the leader.

Not that Blake expects to become a marketable item behind his latest triumph; he is the first to admit that his

Continued on page 14

The King of horror novels

by David Chute

"Well, the most obvious thing is that it isn't what anybody expected. It certainly isn't what I expected." Stephen King is mulling over the \$18-million movie that Stanley Kubrick has fashioned from the third of his best-selling horror novels, *The Shining*. The novelist appears rather taken aback by it, uncertain whether to hail or carp — and, of course, he is not alone. The confusion is widespread, and does not bode well at the box office.

"I had been telling interviewers for months beforehand," King continues, "that what I thought Kubrick wanted to do was hurt people. I had visions of heart-attack patients' being loaded into ambulances. But apparently that isn't what he wanted, because certainly there are missed opportunities to scare the shit out of the audience. The question I really have is, did Kubrick know what he wanted? Or put it another way; did he know how to get what he wanted? Everything we were told beforehand suggested that Kubrick wanted to make a commercial picture in the wake of *Barry Lyndon*. And if that's true, it opens the possibility that he tried to make one, and then discovered that he didn't know how."

King sits flopped back in a plastic-mesh deck chair on the porch of the incongruously modernistic home secreted in the woods down a rolling, lumpy road in western Maine. He isn't having much

luck staying hidden in what he calls his "hermetically sealed environment" these days. He had returned from Pittsburgh only the day before, after visiting the set of the upcoming *Knightriders*, and the director-to-be of two King screenplays, *Dawn of the Dead's* George Romero. King would be taking off again before the week was out, this time for the American Booksellers Association convention, in Chicago, where he would be mobbed in a fashion usually reserved for rock stars. And a few days after that, a crew from NBC's *Prime Time Saturday* would invade his home to shoot an interview. This 32-year-old former high-school English teacher with a lifelong obsession with the macabre has become a phenomenon, and on a scale he finds hard to credit.

After King and his wife completed small speaking roles in *Knightriders* during the Pittsburgh visit, Romero offered the writer a major role ("as a farmer who is covered with seaweed from a flying saucer") in the anthology film *Creepshow*, from King's script. Tabitha King jokes with her husband about his transformation into "a movie star" — but in a sense, it's really happening. Every one of his books has been sold to the movies, of course. And the novelist is negotiating with a major studio on a deal to write, produce, direct, and take final cut on an original horror film.

Writing a steady, modest 1500 words

between 8:30 and 11 every morning of every year. Stephen King has produced, since 1973, five published novels — *Carrie*, *Salem's Lot*, *The Shining*, *The Stand*, and *The Dead Zone* — as well as the story collection *Night Shift*, and several screenplays. Of course, this is not counting the four completed volumes not yet published, and a fifth novel King considers "too dark to print" — nor the five rejected novels that preceded *Carrie*, nor the six-to-eight screenplays that will never be produced. And King has been writing the stuff steadily since his teens, when he placed stories with titles like "I Was a Teenage Graverobber" in amateur fantasy magazines. In 1967, at 20, there were the first two professional sales, for \$35 each, to one of the very last pulp magazines, the ailing *Startling Mystery Stories*. But until Doubleday took King utterly by surprise, in 1973, and accepted *Carrie* for publication, his work was appearing mostly in second-rate skin mags like *Gent* and *Cavalier*, while he filled in with odd jobs and teaching. These were lean years in the house trailer for King, Tabitha (also a writer), and the first of their three children.

"I did not come to the genre to make money," King insists, with the vehemence of someone who has made this speech a few times too often. "It just so happened that I was in the genre when people came to it. I mean, shit, I used to think when I was starting in the '60s, and

Arts Index

Film: <i>Urban Cowboy</i>	4
Trailers	4
Theatre: <i>Calamity Jane</i>	5
Wailing wall	5
Obituary: Henry Miller	5
Music: The Rings	6
Marlé Giants	6
Cellars by starlight	7
Millie Jackson	7
Records	8
Books: Fiction	9
Art: Aspects of the '70s	12
8 days a week	17
Film listings	18
Suburban cinemas	19
Film strips	22
Hot dots	29
Airwaves	30
Play by play	32
Art listings	33
Listings	34

Up the academy

Marguerite Yourcenar is underwhelmed

by John Engstrom

When, last December, a *New York Times* reporter asked French-American author Marguerite Yourcenar how she felt about the possibility of being elected to the Academie Francaise — if chosen, she would be the first woman and second French-American to join its ranks since Cardinal Richelieu founded it, in 1635 — her reply was typical. "If I make it," she said, "I will carry a pencil instead of the ritual sword!"

And when, last Thursday, Yourcenar arrived at the French Library in Boston to be invested by the French ambassador as an Officer of the Legion of Honor, she did not appear to be overwhelmed. In fact, she seemed alternately bored and amused. But then, if you were a Knight of the Legion of Honor, an Officer of the National Merit Order, an Officer of the Order of Leopold of Belgium, and Foreign Member of the Belgian Royal Academy, and you had won the Prix Femina twice (in 1952 and 1968), the Grand Prix National des Lettres (1974), the Grand Prix de Litterature of the Academie Francaise (1977), not to mention a membership in the Academy — how would you respond to a piddling officership in the Legion d'Honneur?

The simple fact is that at 77 Yourcenar disdains the trappings of success. Her work is her work, and concerns no one else. She doesn't mind being isolated from the intellectual circles of Paris and New York; she has said publicly that she "detests" them. She prefers the seclusion of the countryside, "be it Brittany, the south of Portugal, or wherever." She once described herself to a reporter as "rootless"; indeed, she has spent much of her life wandering from country to country. In this she resembles the hero of what is perhaps her best-known book, *Hadrian's Memoirs*, published in France in 1951 and here in 1954. It is a fictional, yet meticulously researched, biography of Hadrian, the Roman emperor who

reigned from 117 to 138 AD. "I have never had a feeling of belonging to any one place," she has him say at one point. "Though a foreigner in every land, in no place did I feel myself a stranger."

She came to settle in the United States, she said at an informal talk while she was in Boston, "purely by chance." After a brief visit to Yale in the '30s, she returned to Europe, where she met — quite by chance, in a Paris hotel in 1938 — Grace Frick, an American who would become her life-long companion and translator. Accompanied by Frick, Yourcenar made a return trip to the United States, and taught for a decade at Sarah Lawrence (her first and last job). Finally, in 1950, she and Frick settled in a cottage dubbed "Petite Plaisance" on Mount Desert Island, Maine. Now Yourcenar lives there alone but for a half-tame squirrel and a spaniel; Grace Frick, her soul-mate of more than four decades, died last November.

When Yourcenar talks so glibly about all this cultural leap-frogging, one wonders if she perceives any fundamental difference between Europe and America. "I'll tell you a fable," she says. "You see a man in uniform. You say to yourself, 'Voila, it's an officer.' Then you remove a bit of his uniform, and you say to yourself, 'Voila, it's a soldier.' And if you remove the rest of his uniform, you say, 'It's a man.' Suddenly you can say that he's a white man of 30 or 40 years But after that, suppose that nothing is left of him but bony remains. People who study them will wonder whether they belonged to a man or a woman Centuries pass. Nothing remains but this tiny heap of minerals in the earth. And you'll ask yourself if they came from a human being."

"It's the same thing here. On the surface, you see a Frenchman or an American. But remove, little by little, the habits, the prejudices, the customs, and you'll discover, little by little, something



Christopher Brown

The academicienne

human. And then, little by little, something universal."

As with her travels, so with her reading: Yourcenar is at home both everywhere and nowhere. Immensely erudite, though never formally educated, she is thoroughly schooled in classical literature, which she studied as a child with her adored father, a wealthy Frenchman named Michel de Crayencour. (Her chosen name, Yourcenar, is really a near-anagram for her original one.) But she finds herself equally drawn to the Japanese Mishima, on whom she is composing an essay soon to be published; to Cavafy and to Henry James, whose works she has translated into French; to Greek verses and to American spirituals. "I put Negro spirituals," she has said, "on the same level as German *lieder*, the medieval French troubadours, and the 12th-century Italian mystical poets." And her energy in composing her own work is prodigious: since she first began to write, at 14 (she still writes in French, despite her American citizenship), she

has produced novels, plays, essays, and poetry.

Last March 6, Yourcenar was admitted, by a vote of 20-12 on the first ballot, to the Academie Francaise, joining the company of Racine, Voltaire, and Hugo, and topping George Sand and Colette. (Interestingly, the Academie has — at least in theory — always been open to women: nothing in its statute prohibits women from joining; and its dictionary lists academicians' title in both its masculine and feminine — "academicien" — forms.) She is not impressed by gender distinctions imposed on literature. In her own works, the hero — not only Hadrian, but also Zenon, in *The Abyss* — is sometimes male. "I think you can take certain great works written by women in the past," she argues, "and we needn't even look that far — we have George Eliot, for example — and defy anyone to tell whether they've been written by a man or woman I think it's a question of refinement or a milieu, of a civilization,

Continued on page 12



David Chute

Stephen King

there were almost no markets left, that if I had only been born in 1920 instead of 1947, at least I could have sold stories to *Unknown* and *Weird Tales*: I could have published. And then, when *Carrie* and *Salem's Lot* were successful, I began to realize that if I had lived back then, I would have been paid a penny a word!"

The Dead Zone was a number-one best-seller, King's first, and it might even

be the first number-one best-seller ever to contain a reference to the Ramones — and a favorable one, at that! According to King, "Ramones songs like 'Rockaway Beach' and 'Sheena Is a Punk Rocker' are my idea of what the music should do." No small point, this, since all of King's novels have drawn on rock for images and epigraphs. The title of *The Stand*, for example, derives from the Drifters' chest-

nut "Stand By Me." And in an upcoming novel called *Christine*, "rock itself becomes an ominous, crepitating force that just keeps getting louder and louder until it overwhelms" the central character. "As a writer," King says, "what's important to me is not getting scared and sliding off to one side at the critical moment. And the best of rock goes straight to the heart. It goes in and gets out."

For King, the connection between rock and horror seems largely one of tone and temperament. "The dedication to my next novel, *Firestarter*, is to Shirley Jackson, 'who never had to raise her voice.' When I write a book, I may say to myself that I'm going to speak in a low, rational tone, but I always end up screaming. I can't seem to help it. I'm just jumping up and down, hollering my guts out. Which is what someone like Mick Jagger does." But King also notes that the most recent novel by his friend Peter Straub, *Ghost Story*, has been his most successful because of a basic change of attitude. "Peter said that *Salem's Lot* made him realize that this sort of material isn't supposed to be quiet, that horror was best when it had a big, operatic effect."

If one thing is clear from the film version of *The Shining*, it's that Stanley Kubrick is no rock 'n' roller. "I think that the movie is brilliant," King says, "and at the same time I wanted more. I thought Kubrick dealt with things sometimes in a way that was almost prissy. Somebody was telling me that he lives in a glass dome, that he's kind of germicidal. I wonder if he's ever seen *Dawn of the Dead* or if he's ever seen *Alien*? If he's

ever had a conversation with himself about primal terror? What I'm talking about is just going out and getting the reader or the viewer by the throat and never letting go. Not playing games and not playing the *artiste*. Because horror has its own artistry, in that never-let-up sort of feeling. That's what's wrong with *The Shining*, basically; it's a film by a man who thinks too much."

"I'll tell you," King continues, "*The Shining* is much more of an Edwardian ghost story than what we've come to think of as a horror movie: something like *Halloween* or *The Fog*. And, on that level, it's fairly effective. I think it might appeal to the same crowd who like *The Amityville Horror*, a much older crowd than you usually see at horror movies. *Amityville* wasn't really frightening; what it was was sort of interesting, like that Raymond Moody thing, *Life After Life*. *The Shining* is not a personally threatening movie, either, not like *Dawn of the Dead*; you can't go to a movie like that without feeling personally assaulted by the images."

But, I protest, I *did* feel assaulted at *The Shining*; by the editing rhythms and the nerve-grinding music and the frantic tracking movements down endless corridors, with the camera three inches off the ground: the movie made me feel like a rat scurrying through a maze.

"Well, okay," King agrees. "But most people aren't going to feel that way. They'll go for the story, and if the camera movements work, they'll work subliminally. And actually, it's on the story level that the movie bothers me the most. The movie has no heart; there's no cen-

Continued on page 12

Film

Saturday Night Cowboy

Travolta does the two-step

by David Chute

URBAN COWBOY. Directed by James Bridges. Written by Bridges and Aaron Latham, from an article by Latham. With John Travolta, Debra Winger, Scott Glenn, and Madolyn Smith. At the Cheri and in the suburbs.

Urban Cowboy is a very schematic, conscious attempt to manufacture a piece of mythic folk art. The Aaron Latham *Esquire* article from which Latham and director James Bridges adapted the screenplay was a bemused account of a young petrochemical worker in Houston who, by night, acted out a fantasy of frontier values at a mammoth honky-tonk dance-palace called Gilley's. And while elegiac about the old values, Latham treated the tacky new substitutes ironically; the movie wants to pass them off as the original myth updated. Of course, with John Travolta cast as the cowboy, it's obvious that resemblances to *Saturday Night Fever* were uppermost in someone's mind. And sure enough, Travolta's Bud (no last name) is a gangly, insecure kid from rural Texas who's attracted by the chance to play the cool cowpoke, and to test his prowess on the club's mechanical bucking bull, an intimidating, piston-driven contraption that sits in a pool of light in the corner of the dance floor.

The attempt to view Bud as a boy who needs the cowboy charade as a rehearsal for adulthood, while treating it as an adventure the audience could get caught up in, might have worked, if the movie weren't so literal-minded, and so *thorough*, about finding urban equivalents for every last detail of some archetypal Western plot. But Latham and Bridges have gone so far as to fabricate a flinty-eyed bad-guy rival for Travolta, a meaner-than-mean, stringy-muscled parolee in a fishnet T-shirt (Scott Glenn).

There's only one plot twist we don't see coming a mile away: Glenn competes with Travolta for the affections of his feisty new bride (Debra Winger, who has a gargly, gum-popper's voice), yet it isn't the two *men* who battle it out on the bull, it's the cowboy and his wife. Winger walks out on Travolta, to take up with Glenn, after her husband's piggy defensiveness about her eagerness to ride the bull precipitates a drag-out fight. When Travolta goes into heavy training for a bull-riding contest at Gilley's, it's primarily to re-establish his masculine supremacy in that field.

This "feminist" angle, too, has been treated with flash-card simplicity. A sequence in which Travolta's confidence is shaken to its foundations, during a hair-raising accident at work, is intercut with shots of Winger's confidence soaring during her first session on the bull. Of course, with the message spelled out like a rebus in the plot and the images, we're spared forced,



Smith and Travolta

overt little speeches about women's rights and their relationship with the values of the Old West. The characters are meant to be inarticulate proles who are unaware that they're acting out a myth; indeed, it could be their endearing thickness that the schematic telegraphy is designed to preserve. But it's only when Bud's cherubic Uncle Bob (Barry Corbin) delivers himself of some glib man's-man homilies, and the previously enraptured audience hoots its disgust, that one realizes just how cagy this movie really is. When the homilies are built into the scheme of a film, they can slip right past people's defenses.

Urban Cowboy talks down to the very audience it knowingly manipulates, but the performances, and aspects of James Bridges's direction, are effective on their own terms. Bridges's link with this material can be discerned in his neglected *September 30, 1955* (1977), an autobiographical elegy about a small-town boy acting out an obsession with the myth of James Dean. Bridges knows the *lumpen* milieu, and he knows how to photograph the open Houston cityscapes, with those big buildings rising incongruously from a flat expanse. He has a similar affinity with the smoky immensity of Gilley's. The scenes there work best, however, when the char-

acters are just hanging around joshing; when Bridges tries, in the rare dance sequences, for the swooping, visceral excitement John Badham evoked in *Saturday Night Fever*, the effect sticks out, the way the borrowed plot elements do.

Gilley's is a place to drink and loosen up, and as couples weave around the floor, their hands go exploring. There is an astonishing early shot of Winger and Travolta after hours of dancing and boozing, little sweaty wisps of hair glued to their foreheads, avidly attempting to exchange tongues. The whole movie has a raw but slightly muted sensuality, most of it directed straight at the women in the audience, by way of John Travolta's steam-heated performance. And with his almost garish handsomeness, those odd features — which can look outsized and mismatched — and his disarming goofy streak, Travolta is a very curious sex object; he can remind you, by turns, of Victor Mature or Liza Minnelli or Soupy Sales, depending on how the light hits him. Indeed, it seems likely that his very oddness, and the way he uses it to suggest gawky awkwardness, has a lot to do with Travolta's extraordinary popularity with teenagers: he's an icon of male sexuality who, somehow, doesn't seem the least bit threatening.

But *Urban Cowboy's* "feminist" subtext requires Travolta to spend a fair portion of his time behaving loutishly with women — getting mad when they try to compete with him, sometimes slapping them around. Will this compromise his sex appeal? Well, maybe, although the erotic attractions here, at least from the women's side, involve a deliberate courting of danger. When Madolyn Smith descends from the townhouse in search of "a real cowboy" (she picks Travolta), or when Debra Winger takes up with sinister Scott Glenn, what they're after is the sort of rough masculinity that is, in effect, loutishness regarded with longing. The movie is set up to repudiate that kind of sexiness, but I suspect that women will stay with Travolta all the way, because something he projects makes him seem not quite himself when he's playing the boor: it seems a pose he's destined to out-grow.

Paul Schrader has reportedly said that if *American Gigolo* had been filmed with Travolta in the male-bimbo role, as originally planned, it would probably have differed from the Richard Gere version in only one important respect: the sexuality would have been slightly more androgynous. Watch Travolta's stride and his hand gestures in *Urban Cowboy*, or the languid way he drapes himself, half-dressed, across a bed, and you'll see what Schrader had in mind. Like the Cary Grant delineated in Pauline Kael's profile in *When the Lights Go Down*, Travolta has a side as a performer with which women may be able to identify, and which could add a feeling of kinship to the sexual attraction: his appeal to women is analogous to the way certain "tough broad" actresses appeal to men. So when Travolta finally softens, throwing macho to the winds, there's no undercurrent of emasculation; it's just his natural tenderness coming to the surface. The side that triumphs is the side women have always known was there, and that they've been rooting for all along.

Trailers

BRONCO BILLY

Back in the '60s, Clint Eastwood leaped to international stardom as the silent, steely-eyed Man With No Name, an enigmatic Western hero made to order for that tumultuous decade. In *Bronco Billy*, his latest film, Eastwood offers a Western hero cannily fashioned for hero-starved 1980: a Galahad in denim who battles modern-day cynics as well as bank robbers, who doles out Roy Rogers-style maxims to adoring young buckaroos (eat your oatmeal; stay away from hard liquor and cigarettes), who firmly believes in his image as a traditional Western hero, who encourages similar self-delusion in those around him. As the owner, operator, and star of a rag-tag traveling Wild West show, Billy is a little guy with sizable ideals, whose populist charisma seems less a throwback to the days of Buffalo Bill than to those of the New Deal. Indeed, in the company of a spoiled, cynical heiress (Sondra Locke, replete with Barbara Stanwyck tresses), and pitted against such Depression-era meanies as the Corrupt Lawyer and the Scheming Gold-Digger, Billy is Longfellow Deeds, Jefferson Smith, and John Doe all rolled up into one gawky, innocent, likably *lumpen* prole.

Like those Frank Capra comedies of the '30s, *Bronco Billy* is a folksy, simple-minded but craftsmanly fable. In fact, it's so well-directed (by Eastwood) and acted (by a

gallery of Eastwood regulars) that you can almost deceive yourself into thinking that it's not the sentimental goo it appears to be, but instead a parody of Western movie machismo — the Clint Eastwood variety. Much of the movie mocks Eastwood's tough-guy image. When Billy coolly tosses a knife at a human target, the blade misses its mark and cuts the target's thigh; when in the midst of a bank robbery, the hold-up men knock a child to the ground and destroy his piggy bank, Eastwood gives them that squinting, sneering look that has spelled doom for the baddies in so many spaghetti Westerns.

But, alas, *Bronco Billy* hardly means to be taken as a comic caricature, as a story of an idealistic dunce trying to ape a mythic standard of manliness. As it turns out, Eastwood and writer Dennis Hackin are as enamored of Bronco Billy's dream as he is. To my mind, his illusions ought to have been shattered at the end, if only to transcend the mawkishness inherent in the yarn. But when Billy wins over the heiress, declaring that "I am what I want to be" and his Walter Mitty fantasies are nurtured and reinforced, we realize that Eastwood has been preaching in earnest: he thinks a potential Bronco Billy lies dormant in all Americans. Suddenly all the jaunty, spoofy stuff seems so much spice in the sermon, and by the flag-waving fade-out (the flag had previously been the butt of a gag) those who haven't been converted to Eastwood's homespun way of thinking will feel as if they've been had.

Mind you, I have no doubts about Eastwood's sincerity. I'm not at all suspicious of his sudden and all-too-timely appearance as a folksy, countrified hero, for

Eastwood could easily go on playing his tried-and-true tough-guy (as proven by the success of his recent *Escape From Alcatraz*). Obviously he believes in what *Bronco Billy* has to say about living out our fantasies. In playing a traditional hero, a guy who loves kids and animals, he's living out his. *At the Pi Alley, the Academy, and in the suburbs.*

— Frederick Rappaport

ROADIE

Well, summer's here and the time is right for animal-housing on the screen. *Roadie*, this season's latest slapstick adolescent comedy, serves up Meat Loaf instead of *Meatballs*. It's a strange stew, considering that Robert Altman *protege* Alan Rudolph's last films, *Welcome to LA* and *Remember My Name*, have been anything but comic, and Meat Loaf is one of the most grotesque and unlikely creatures ever to have achieved rock success. The preposterous plot is about what is, in real life, one of the least-attractive professions in a very slimy world. This is the kind of movie that was conceived as a soundtrack. (So was *Welcome to LA*.) But, as Cheap Trick's theme song incessantly reminds us, "Everything works if you let it." What's surprising is that any of this works at all.

Meat Loaf is the two-ton refugee from *Hair* (on stage) and *The Rocky Horror Picture Show* (the film) whose bellowing, sweaty, mock-theatrical live performances might have sprung from Luciano Pavarotti's worst night-

Continued on page 13

Theatre



The Open Door in Calamity

A mother of myth

Whatever happened to Calamity Jane?

by John Bush Jones

MASQUE AND REVELRIES OF CALAMITY JANE AND HER WOULD-BE DAUGHTER MRS. McCORMACK by Toby Armour. Directed by Kit Liset. Set by W. Perry Barton. Lighting by Michael Moody. Costumes by Michael Pavelecky. With Lynda Robinson, Kevin Fennessy, Jack Fahey, Russ Pimentel, John Devlin, John Savoia, and Kathryn J. Woods. At the Open Door Theater, Thursdays through Sundays through June 29.

The Open Door's open-air amphitheater proves the ideal canvas on which to paint an unidealized portrait of an American folk-hero, as local playwright Toby Armour has done in *Masque and Revelries of Calamity Jane and Her Would-Be Daughter Mrs. McCormack*. As director Kit Liset uses the shrub-entangled slope behind the stage-area for some dramatic entrances and exits, not to mention for a quite-realistic

hanging from a tree high up the bank, so W. Perry Barton creates a set that seems to spring up out of the very earth. Barton has thrown together a delicious Mulligan stew of 19th-century Americana — from a wash-line with long Johns and a patchwork quilt to a blazing rock-ringed campfire, to spool-backed rockers, battered crates, and barrels, to a chuck wagon-cum-saloon, complete with tawdry saloon girl.

Calamity Jane is a dramatic pastiche, "a Wild West collage" in which fragments of the life and legend of Martha (Calamity) Jane Cannary Hickok Burke — Calamity Jane to us — are played out at not one, but two removes — i.e., the facts, as exploited by the daughter and contradicted by the mother. Jean Hickok McCormack, the woman who claimed to be Calamity Jane's daughter by Wild Bill Hickok, abandoned in infancy, is variously on a lecture tour and doing a radio interview

Continued on page 15

All work, no play

by John Engstrom

WHY DON'T YOU FIND A RICH GUY AND MARRY HIM! prepared and presented by Word of Mouth Productions. With Pat Morey, Vivian Troen, Laura Foner, and Susan Eisenberg. At the Ehrlich Theater, Boston Center for the Arts, Fridays and Saturdays through June 15.

At one point in *Why Don't You Find a Rich Guy and Marry Him!*, the house lights come up, and one of the actresses harangues the audience. Have you ever been sexually harassed at work? she demands, eliciting a show of hands. Have you ever encountered leering, teasing, ogling, innuendos? Been invited on a date with the implication that refusing may count against you? Been propositioned with the implication that refusing may count against you? Then, having posed these questions, the actress departs, leaving us confused. Why shouldn't we be? This is the only time *Rich Guy* abandons its theatrical trappings and turns wholeheartedly into the feminist rally it really is.

Not that politics are subtly implicit in the rest of the piece. The four actresses in *Rich Guy*, who collectively assembled the show, are justifiably concerned with the oppression of women on the job. But hatred of men flares through the performance. When, in the first scene, a beleaguered waitress discusses the penis of her employer, suggesting that "I should cut it off one day and drop it in the soup *du jour*," and the audience laughed, I knew I was in deep trouble. And that's the least virulent attack on men. Elsewhere, two actresses mime that loathed boss, creating a writhing, two-headed monster who lewdly propositions one of his employees. At still other junctures, a bald, bespectacled scientist (an actress in drag) scurries over the stage, pontificating on the inferiority of women. My point is not that such attitudes don't exist, or that women are not exploited. But *Rich Guy*, like so many political theater pieces — feminist or otherwise — presents such a grotesque, oversimplified view that it's almost off-putting, insulting to the intelligence. Don't leering, sex-crazed employers have other human dimensions, too? And mightn't a walking pamphlet be turned into a full-fledged play by dealing with them?

The slender plot of *Rich Guy* concerns four waitresses who complain that their boss is sexually harassing and otherwise mistreating them. But the plot really doesn't matter, for it is summarily abandoned; and the characters are stick figures with trait-tags stuck on them. One of them, Jody, is a fresh young innocent; another, Helen, is a bluestocking who, in an effort to raise Jody's consciousness, takes her to a workers' meeting in Worcester. There is a lot of talk among the women about a union

Continued on page 15

Henry Miller, 1891-1980

by Mike Freedberg

To be an American college kid in 1960, to be in love with literature and the adventure of being a writer, was to admire Henry Miller. There were more glamorous guns than his — Jean Genet's in France, D.H. Lawrence's in England, Lawrence Durrell's in the Mediterranean, Ezra Pound's in exile, James Joyce world-wide — but none faster, deadlier than Miller's. His prose bounded, like pioneer feet, over the constrictions of syntax, the cautions of reality, to build, in his own words, works of "fantasy," of "pure nonsense," which "brings with it the flavor and the aroma of that larger and utterly impenetrable world in which we and all the heavenly bodies . . . have their being." He didn't just adopt the stream-of-consciousness technique of narrating, he pumped it up; he wrenched daily life into its phantasmagorical shape, so creating a new life that somehow measured up to his iconoclastic claim that "in works of fantasy the existence of law manifesting itself through order is even more apparent than in other works of art. Nothing is less mad, less chaotic, than a work of fantasy."

This was heady stuff for my generation, brought up as we were on the surreal dazzle of rock 'n' roll, and it was authoritative besides. In Miller's torrid sentences, we found our writer's calling; he was our general, we his soldiers. Together we would attack the battlements of hypocrisy, the strictures of elegance. Miller and our other favorites — Allen Ginsberg, Gertrude Stein, Wyndham Lewis, Ezra Pound — took Little Richard and Chuck Berry's place in our lives so utterly that when my college clique gathered at night in one dorm room or another, it wasn't to play records but to read, out loud to one another, the sacred passages of Ginsberg's *Howl*, Stein's *Three Lives*, Pound's *ABC of Reading*, Miller's *Sexus* and *Plexus*, two-thirds of *The Rosy Crucifixion*. Intentionally, in keeping with his interpretation of D.H. Lawrence, Miller constructed his romps through sex in search of "the meaning of cunt": "There were great tracts of fog, which was metaphysics; broad, flaming belts, the religions; burning comets, whose tails spelled hope . . . And there was sex. But what was sex?"

We certainly did not know, regardless of our vari-

eties of sexual experience. Miller showed us, told us. That was how and why he wrote out the secret words of our dormitory boy-talk — *cunt, fuck, tail, blowjob, feelies, knock her up*, which everyone knew but no one drew out in alphabet and ink. Each word was a sacred sound, a miracle, as D.H. Lawrence had taught him: "The prophet despairs of making himself understood. Since there is no other way of making clear his message, he does the crude and obvious thing of performing a miracle for the crowd: he gives them a genital banquet. *Lady Chatterly's Lover* . . ."

Miller went on to say of the book that it "is obscene and there is no justification for it. Because it requires none. And the miracles of Jesus are obscene. Because there is no justification for them, either. Life is miraculous and obscene . . ." after we had pondered the metaphysical fog of these utterances we read ahead and came upon a sentence we, as young writers sure of our fertile, enthusiastic energy, had no difficulty adopting as a motto: "The crowd will neither accept life nor obscenity nor miracle." The artist against the world: we were sure that was the meaning of our education, our calling, our prose. It assured us that our temerity, our naivete, in the presence of sex was a noble thing, worth recording in books that would stand someday alongside Keats's and Shelley's, Goethe's and Byron's, Joyce's and Henry Miller's.

But Miller on Miller was a deceptive drug to take. Better that we turn to his fiction: *Tropic of Cancer*, *Black Spring*, *The Rosy Crucifixion*. Dense and intense and banned everywhere as it was, Miller's work also featured the most perfectly childish romps and games in American literature since Twain's *Huckleberry Finn*. Henry and Herbie and George made play-toys of railway stations, tracks, swamps, diners, little country girls' crotches, and so told *Huckleberry Finn*'s secret life in *Huckleberry Finn*'s language: "She looks 20, though she's only a kid," said George, as we hastened toward the spot. "A virgin, of course, but a dirty little devil. You can't get much more than a good feel, Hen. I've tried everything, but it's no go." Afterwards: "See what I mean, Hen? Boy, if you could get that you'd have something to remember." My balls are

aching. "Drink lots of milk and cream. It helps." "I think I'd rather jerk off." But if this passage from *Plexus* was pure, ribald Twain, another passage, from *Sexus*, was more disturbing: "I felt thoroughly refreshed, pure at heart, and obsessed with one idea — to have her at any cost . . . I was at the bottom of the ladder, a failure in every sense of the word . . . I telephoned my wife that I would not be home for dinner. 'Choke on it, you bitch,' I thought to myself as I hung up, 'at least I know that I don't want you, any part of you, dead or alive.'" And there are, in Miller's fiction, as many passages of this dark and evil color as there are of *Huckleberry Finn*. It would be several years before Mick Jagger sang "Midnight Rambler," but Miller already had.

Miller was aware of the implications of his tales of unmotivated violence and desire, and he defended them: "Violence is its own justification, a pure thing. And obscenity is one of the many forms of violence . . . Of all the symbols which man has created to make his universe supportable, the sexual symbols are the least secure; for in the riddle of sex man comes closest to tasting the full savor of death." Such a passage calls up the legend of the Black Mass, and Mussorgsky's *Night on Bald Mountain*, whose vengeful motifs and foreboding eruptions were never far from my circle's literary seances. Nor from Miller's. How could he justify, unify such flights of fanciful evil and sexual will? With still further prayers to ineffable, paradoxical visions. He quoted Novalis, the German Romantic poet and source for such sycophants of idealized Will as Schopenhauer and Nietzsche: "For nobody knows himself, if he is only himself and not also another one at the same time. To take possession of one's transcendental I, to be the I of one's I, at the same time." Anointments of the verbal oil of the ego, that's what this passage was to us young collegians who so desperately needed to grasp even the first I, much less the "I of our I." And Henry Miller helped us find it, by writing out our unspeakable passions alongside and inside our innocently speakable ones. We could do as we wished: rape, murder, insult, fuck, eulogize, surprise. We could drown the work world in our unintelligible, frightful literary miracles. Pure fascism, that's what I now think it was: little fascists of little streets, exercising the limits of our will on the weaknesses of weak people — never, of course, ourselves. But it was all in the mind. Henry Miller was perfectly gentle, lovable, unprepossessing, American. And so were we. ●

Music



B.C. Kagan

Rings around Boston

Craftsmen and conservatives

by Kit Rachlis

During the winter and spring, when the Rings were auditioning for record companies, they would frequently give what they referred to as their showcase set. Designed for A&R people and new audiences, it was a 45-minute Cook's tour of the high points and backwaters of their repertoire. It included songs that featured each of the group's three lead singers; it included elaborately shifting solos by guitarist Mark Sutton and brief, jabbing ones; it included the band's most popular numbers ("Let Me Go," "I Need Strange") and its standard cover (the Beatles' "Slow Down"); there were songs with multiple bridges and rhythmic hairpin turns and there was the smooth freeway of tomorrow's single; you could hear punk, pop, reggae, Southern boogie, and a lot of wit. In the middle of one set, I wrote in my notebook, "This really is a band that hasn't decided who it is yet." I was wrong.

The Rings seem so transparent — a four-piece guitar-centered band that hides nothing so it seems to have nothing to show — that they raise the question of identity and style almost every time they play; but, in the last few months, they've been ready with an answer. They are Boston's rock craftsmen — and they attach equal weight to each word in that description. Despite its radio-free airwaves, an extensive and expanding network of clubs, an enormous and generally accepting audience of students, a national rep for breaking hard-to-break acts, Boston has produced remarkably conservative rock 'n' roll since punk's arrival four years ago. Which is to say that Boston doesn't have an avant-garde rock band (not

to mention an avant-garde rock community) of any permanence or force; the Girls' life was too short, and Ground Zero and Mission of Burma, at the moment, are isolated, random blips on the local screen. Which is to say that Boston's vaunted new-wave scene was far more conventional (mainstream, if you prefer) than anyone would like to admit; when the Neighborhoods and Thrills, the best the scene has offered over the last year and a half, strip off their leather jackets, they reveal pop-sentimental hearts. Which is also to say that the Rings are the purest — and therefore the best — expression of Boston's conservative strain. Calibrated but not calculated, their songs are not the product of point of view, but of hard work.

To be a rock band in Boston for most of the '70s was to have the shadow of J. Geils or Aerosmith fall across your path. Now, it's the Cars. When Mike Baker's vocals try to follow the bouncing ball of reggae, there's more than a hint of Ric Ocasek's clipped cool. Like the Cars, the Rings are more interested in how a song reads than in what it says, more interested in image than in personality. But this is where the comparison begins to break down. There's not a coiffed pretty-boy among them, but they're a band of interesting and contrasting faces — Bo Derek braids and a lion's mane, *Beetle Bailey* eyebrows and constant sunglasses. Which, to a large extent, is how their music plays. It's pop that refuses to pass only on its looks; the pleasure it seeks is in intelligence and industriousness: in rough-and-tumble rhythms and rhythmic intricacies; in complex structures with easily accessible

entrances and exits; in the spade-work of fills before solos. In Sutton, the Rings have Boston's most imaginative flash guitarist outside of Elliot Easton (here the Cars comparison suits the band). Not only does he take his solos where you least expect them, but he seems to find as much joy in setting them up as he does in constructing them. And in Baker, the band has a rhythm guitarist who's not just a frustrated lead; he actually seems enthralled with his position. There's pleasure and detail in his playing, and a sophisticated ease that's allowed him, among other things, to convert reggae into effective rock 'n' roll.

When the Rings are off, it's usually because they fall back on technique — undoubtedly a temptation for a band with enough to fake it — and the intriguing face of the band turns blank. Which is exactly what happened at an early set at Jasper's a week ago. The Ring's transparent ambition (you know how much they want a hit single) and their craftsmen's pride (yeah, but they want it to be a memorable single) were nowhere to be found. In other words, there was no tension; both muscle and wit had gone slack. The second set, though, must have resembled the one the MCA A&R man saw (the Rings officially signed several weeks ago). A Cook's tour perhaps, but also an intimate one, through everything the band does right: a one-line *cappella* conclusion ("Let Me Go") that hung in the air for the longest time; a Sutton solo that manfully swam against the rhythmic tide ("Critic Critic"); choruses that summed up everything and left you wanting more; Baker's nasal harmonies and metallic guitar encircling Bob Gifford's loping bass lines ("Too Much of Nothing") like friends embracing. The Rings are not without their weaknesses, and there are no assurances that a record is going to solve them. Despite three lead vocalists, none is especially strong; and despite close to 50 songs in their repertoire, they have yet to write a pins-and-needles ballad. Perhaps hardest of all, they're going to have to face down the Cars: at once, erase the traces and ignore the inevitable comparisons. All problems to be taken seriously, all worth overcoming.

* * *

If you would like to know which Stiff 45s have been deleted or how to get hold of George Jones's original version of "White Lightning" at non-collector prices, the 1980 *Record Business Small Labels Catalogue*, a near-exhaustive survey of British independent record companies, is now available in this country. Initially spurred by the proliferation of new-wave labels, the cataloguers eventually decided it was easier to include everybody than stick to their original plan. Lucky us. The number of indies is overwhelmingly encouraging. The catalogue is available, for \$3, at Newbury Comics, 268 Newbury Street. Of broader interest is Pete Frame's fanatical *Rock Family Trees* (Quick Fox, 30 pp., \$7.95). Frame has been drawing his family trees, his meticulous tracings of rock bands' pedigrees, for British rock magazines since 1971. This collects 30, from Gene Vincent's Blue Caps (six incarnations) to the Byrds (who transformed themselves into six Flying Burrito Brothers, four Kentucky Colonels, four Dillard and Clarks, and one Country Gazette) to the founders of British punk. Frame's inclusions are eccentric — Ian Dury gets an entire chart to himself, but Jimi Hendrix is omitted. But it doesn't matter. By the time Frame is through, he's accounted for more than 200 bands and thousands of musicians. His comments are by no means as objective as his charts, which means that if's a book you can argue with. But it's always a friendly argument — he ends each chapter with a plea that all omissions and inaccuracies be sent to him.

Marble Giants in the earth

by Milo Miles

Not every rock 'n' roll band should sound like the Young Marble Giants, but it's essential that one does. Singer Alison Statton, bassist Stuart Moxham, guitarist/organist Phillip Moxham, and an electronic rhythm generator play an unusual, sinuous, and silky music that's far from trendy even in their hometown of Cardiff, Wales, but it's just as intriguing as the heralded avant-garde of John Lydon and PIL, and probably better for you.

Complaining about the state of cult rock 'n' roll is fruitless. Rock's audience has never been stuffed into so many pockets of private delight as in recent years. Unfortunately, most of these have holes — in-jokes like Devo — or are cut shallow, like the Residents. Embracing these bands is an empty gesture, because they're too insubstantial to define or defend anyone's identity. Moreover, the best cult rock 'n' roll serves as early warning signals of music or ideas that will become more pervasive. The Young Marble Giants' first album, *Colossal Youth*, though still a Rough Trade import, could give otherwise unconnected American pockets some things to share. The Giants are private and poetic enough for Nick Drake fans, spare and clattering enough at times for Gang of Four fanatics, and have more of the common touch than either.

Alison Statton is certainly out of step in this year of the macha woman; introverted, detached, and soft-voiced, she's more Emily Dickinson than Aimee Semple McPherson. The Moxham brothers prefer a rhythmic attack so tooled that it alternately scrapes and soothes. *Colossal Youth* depends as much on silences as sound for coloring; the Moxhams interact with such coordination that the notes they don't play are better than those most bands do. "Looking for Mr. Right" is typical. The trusty drum machine spits out a precise up-and-down pulse like a slow piston with a bump in the stroke, the guitar plays clipped, but not overly metallic, riffs and chords that strike back and elaborate on the beat; the flowing but measured bass line puts the whole

apparatus in motion while Statton sings the rudimentary melody that carries the song. Built from the bottom but leading from the top, "Looking for Mr. Right" is calm but undeniable rock 'n' roll that sounds like folk music from an electrified hill tribe.

Jonathan Richman and the Modern Lovers probably started this reverse evolution. Grasping the austerity of punk's few moving parts, Richman used progressively smaller amplifiers in successive versions of his band, until the Modern Lovers became entirely acoustic, with the original rhythms and feel of rock 'n' roll intact. Supposedly intact — Richman failed to strike as hard as the Young Marble Giants because he confused simplicity with simple-mindedness and childlike lyrics with childishness. Good rock 'n' rollers, Young Marble Giants value adolescence as much as Richman does, but the emphasis is on gaining maturity rather than embalming innocence. *Colossal Youth* describes how smart kids with a sense of apocalypse living in a mean, diminished world — punks, if you will — set out to deny alienation by defining themselves optimistically. And unlike those of other cerebrals (Talking Heads, for example), their responses are intuitive, lived-through rather than formulated. The Giants are pragmatists who scorn not age or power, but *ennui*.

"Eating Noddemix" is a disturbingly brief narrative that resembles a minimalist, deadpan retelling of "A Day in the Life": a bored, indolent young woman drifts through her breakfast while elsewhere a train-wreck is processed into the evening headlines. The song closes with several spoken lines from a letter to the woman's parents asking for money and describing how she falls asleep watching TV. Sadly isolated, public and private lives are both disasters. "Credit in the Real World" also plays with the idea of mixing points of view. "I went for credit in the straight world/It cost a leg, it cost an eye/Go for credit in the real world/You won't die." The song doesn't contrast the rat race and carefree bohemianism so much as point out that they coexist within any adven-

turous person; if the straight and real worlds are the same, "Credit in the Real World" is about not Master Charge but mastering credibility.

Though Phillip Moxham writes most of the lyrics, Statton's singing makes them her own. The Young Marble Giants seem to approach the closeness of children who grew up on the same block, sharing bicycles and secrets; there's no feeling Moxham is translating his experiences for Statton. The Shangri-Las wondered tearfully what to do with life after a lover exits, and Statton gives the perfect answer in "Brand-New-Life": "I've been hurt before/Sorrow knocking on my door/Hey-y-y." This stretched-out final syllable is, in Statton's mouth, the essence of resilience. Moxham usually draws on moody pointilists, like John Cale, for his organ licks, but "Colossal Youth" uses the rollicking peeps of backyard pop bands like ? and the Mysterians — it's virtually the only song on the album with a complete hook. The lighthearted music moves so rapidly across Statton's blurred vocal it's startling to find a complex — but no less lighthearted — philosophical discussion unfolding in the lyrics. Just as she doesn't like men who dance by themselves, Statton dismisses self-absorbed thinkers who feel "the world is a machine with one track." Her Mr. Right would have a better idea: "If you think the world is a clutter of existence/Things we love with minimal resistance/You could be right/How would I know?/Give us a lift and show the way to go."

Like their Rough Trade labelmates, the Raincoats and Essential Logic, the Giants are deemed too marginal by American record companies, who place a high tariff on musical experiments. Though all three of their records flow with ideas, it should be said that each group could just as easily slide toward brainy triviality as courageously branch out. Even though the Giants, for example, create marvelously detailed scenes working with basics, they must eventually initiate an outsider into their circle — the rhythm machine is short on personality potential, and the same guitar, bass, and voice, no matter how ingenious the interplay, could become repetitive. So far, peaceful isolation in Wales, away from mainstream pressures, has benefited them. It's about time they get credit in the real world.

The answering machine

Millie Jackson talks back to the men

by Mike Freedberg

The special felicity of the adversary system — its genius, shared by no other system of law — is that instead of submitting to an inquisitorial, objective truth, each side tells its story. Truth, in the shape of a jury's decision, arises from the combat itself: the plaintiff accusing, the defendant denying, the judge merely guiding, and the truth depending on the eloquence and credibility of the prevailing side. The divorce court is a particularly contentious locality. Its purview is not ideal marriages, but scandalous ones — so unworkable that though they ought not to be anyone's business, they become the public's through the law.

The musical analogue to the divorce court is the answer record, a genre popular in Southern soul and C&W, whose fans follow their genres with a literalism seldom approached in the urban North. For them, answer records are the accused's defense; and, in the South, where songs often serve as telephone calls (too expensive) and letters (time-consuming), people argue through songs and answer songs. The answer record is central to Millie Jackson's craft, and her use of Southern soul and C&W styles provide it with the context it and her fans are accustomed to. She is showing her fans how they act, or used to act, before women's liberation, and it is the most brilliant reshaping of the rite-of-suffering, lovers-quarrel blues tradition since Isaac Hayes's work of a decade ago. Fans who are no longer excited by straight performances of soul and C&W memorize Jackson's answers and advocacies the way Southern court house crowds once swayed to the oratory of John Randolph and William Jennings Bryan.

There is irony, too, in Jackson's divorce-court show. Her band, Easy Ak-shun, plays the verities of slow-drag Southern R&B with such restraint and drive, it vamps Stax riffs so suspensefully, that it makes Jackson's concerts seem *deja vu*: this was how Wilson Pickett, Otis Redding, Rufus Thomas hollered and testified. Just so. Jackson's answer records go the answer record one better: she simply sings men's soul songs back at men, in men's language, and in a man's baritone. Whether it be Luther Ingram's "If Loving You Is Wrong I Don't Want To Be Right," Latimore's "All The Way Lover," Merle Haggard's "If You're Not Back in Love by Monday," the Delfonics' "Didn't I Blow Your Mind," Rod Stewart's "Da Ya Think I'm Sexy," or the O'Jays' "What Am I Waiting For" (such catholicity echoes that of James Brown, whose plan was to do anyone and everyone better than they had), Jackson makes answer records where none were expected. Her performances alone are proof that answers should have been expected; and she sings them with such a soul shriek, with such brutally frank humor, and with such extended, specific criticism, that the men who first sang Jackson's songs will think twice before presuming again. After Jackson has leveled the vanity and willful potency of men in "All the Way Lover," after she has boozed on loneliness in "What Am I Waiting For," after she has fought her way through the heart's hellfires in "If Loving You Is Wrong," what man would dream of saying anything back at her?

The other sources of Jackson's craft are few: Gladys Knight's anthemic, low-register singing; Isaac Hayes's liberation through damnation; the bawdy comedy of



Moms Mabley. These sources, however, are clearer on record than in person. Without the give-and-take of audience shock and faith, which made last year's *Live and Uncensored*, even Jackson's best studio albums (*Feelin' Bitchy* and *Caught Up*) provide nothing more furious than Jackson's delivering a transcript of the proceedings. In the studio, Jackson's straight genre songs, frequently covers of her favorites, Kenny Rogers and Merle Haggard, are saved because they provide relief for her scornful raps. But on Jackson's lesser albums, her raps are too calculated and her C&W songs too straight. And her career depends upon not being straight, on the fight that's out of control. Her fans merely tolerate Millie the Memphis/Nashville storyteller. They demand the Jackson divorce court. And the charts are more brutal in their preferences — she's never had a pop hit. After 11 albums of one kind, she must top herself as well as con-

tinue to revitalize the senile genres she works; otherwise, they will crush her.

For Men Only (Spring) is a clear-cut victory. In "This Is Where I Came In," she is again without peer in testifying on a troubled marriage. The title says she's on the man's side this time, but, of course, she isn't. Yes, the women are working, and the men are laid off, but as house-husband and sex-object, the man's a failure; and once again Jackson must be the bedroom aggressor. Jackson is as devastating as ever at irony, recasting Kenny Loggins's "This Is It" into a female sexual advance. Jackson's country songs are a welcome surprise to those who know her retorts: she displays with unflinching candor her addiction to credulity and passion for pain in "A Fool's Affair" and "I Wish That I Could Hurt That Way Again." With similar frankness, she sings the sour grapes of "If That Don't Turn You On" and the self-pity of "Despair." These staples of country drama do not stand on their own; but they unveil the tender secrets behind her public scandals.

Still, true Millie Jackson fans can't be satisfied with records alone. They must see her in person; they must be bitten by her barbs, contribute to them, inspire them. They must feel that sandpaper baritone; sag before Easy Ak-shun's lowdown push and pull. Jackson brought her Broadway-bound "Black Tie and Champagne With Millie Jackson" show to the Strand theater a week ago. It was, however, not the most levitating Jackson performance. Easy Ak-shun had few chances to stretch; Jackson continually interrupted them to goad her audience. In her best concerts, this is unnecessary; the audience will come to her, as it was prepared to do for "All the Way Lover" and "Keep the Home Fires Burning." But the latter was Jackson's opener, sung while the audience still wore its social graces; and Jackson recited the first too specifically, leaving scant space for her fans to shout their retorts. The evening was saved from failure only by "What Am I Waiting For," "Phuck U Symphony," and "Give It Up."

The O'Jays themselves did not work up any more dissembling, any more shame in losing one's lover than Jackson did in the skit she based upon "What Am I Waiting For." Easy Ak-shun played the kind of melodic holding pattern over low-down bass licks that Isaac Hayes devised for *Hot Buttered Soul* and that serves Jackson's narratives just as smartly. Not even Hayes, however, has a protest song to equal "Phuck U Symphony." Jackson leads her band in a romp that catches the mood (albeit more brusquely) which Chuck Berry wrote into "Roll Over, Beethoven." Jackson evoked the same scatological farce, now freed from etiquette, in "Give It Up," whose "do what you want" moral she illustrated by challenging males in her audience (they were plants) to show her their "asses." When one realizes how seriously Jackson's fans take what she says, such spectacles begin to have an impact beyond theater. They put Jackson squarely on Hayes's side about love. She agrees that love must give the orders; that people are fools not to obey; that to fight one's fate is futile. It is an odd sort of determinism that encourages obeisance to the instincts that lead one astray. But what are the alternatives? It's either the divorce court or judgment by God. The one may be brutal; but the other is a ways off. ●

Cellars by starlight

The singles file



Pastiche

by James Isaacs

And more local vinyl: *Wicked Intense!* (on P&P Records) is the title of a three-song single by Pastiche, a quintet whose forte is heads-up, slightly eccentric mid-to-late-'60s-ish pop-rock. The material is neither very wicked nor particularly intense, compared to, say, Bloodrock's or the first Stiff Little Fingers LP. In fact, it is quite genial and sincere (of course, *Genial Sincere!* doesn't have much impact).

"Talk Show," the best of the lot, is guitarist-composer "Mr. Curt" Naihersy's rapid-fire variation on Simon and Garfunkel's "Dangling Conversation," an (intentionally?) prolix meditation in which Sid Vicious

and extraterrestrials have supplanted S&G's Emily Dickinson and Robert Frost. At 4:36 it's a tad lengthy, but the choruses will raise you from your chair, and singer Ken Scales is a *rara avis*, indeed — he can actually sing without compromising his "rock 'n' roller credentials." The clipped, sardonic quality of his voice works well here.

The two numbers on the "B" side are filler, but fun. "Boston Lullabye" (music by Mr. Curt, words by Mark Dudick) sets the local scene to a drilling beat, while "Terminal Barbershop" (by bassist Brad Hallen, words by Scales), with Ron Marinick's Farfisa in the fore-

ground, is a little joke concerning the vocalist's rather barren pate (shades of "Hair," by producer Willie Alexander, who got a dense sound; it was cut at Downtown Recorders).

"You're the One" b/w "American Fun" is the second 45 by the Stompers for the Double Eagle label. Guitarist/singer/composer Sal Baglio again does little to obscure his admiration for Bruce Springsteen, right down to over-pronouncing his "Rs," but there's little doubt that the foursome's many fans will eat this stuff up.

Actually, "You're the One" is not really a homage to Springsteen, despite a title that is not far from "the Boss's" "She's the One." It's organ-dominated and incendiary, with an assertive melody and vocal harmonies that somewhat recall the young John Lennon and George Harrison. The quasi-anthem flip, which received much airplay as a tape last year, is highly derivative, though, and contains — all in *one* song — the following words and phrases: "love," "fight," "rock 'n' roll," "transistor radio," "drivin' around so fast," "midnight train," "James Dean," "cruisin'," "restless," "on the run," and, of course, the title. Why leave anything to chance, right? Recorded at Music Designers, produced by Jeff Gilman and Sal Baglio.

The Shades, formerly Zonkaraz, are a five-piece band from the Worcester area, whose first "A" side, "Wanna Make Love," has been heard on the FM-progressive airwaves of late. And understandably so, as it's cleanly produced, tuneful, inoffensive, and has a hook that most young lustful listeners readily understand. The verse of Ric Porter's song makes good use of a minor progression and the bridge is strong, even if the lyric is quite banal. Also noteworthy is the understated guitar solo (filtered through a Leslie amp?), which recalls the palmy days of the British invasion. "Wanna Make Love" has distinct commercial possibilities. The "B" side, "Sally" (also by Porter), a dumbbell macho ditty about an adolescent sexpot, is a textbook example of why so many English new-wave bands hoot at American groups.

Brahms's "Lullabye," a golden oldie if ever there was one, re-emerges as a funky jazz waltz — and with soft-

Continued on page 15



Boston's Most Purchased Albums

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON LABEL
1	1	THE J. GEILS BAND	Love Slits	18
2	2	BOB SEGER	Against The Wind	14
3	3	SILVER BULLET BAND	Proletarians	20
4	4	THE PRETENDERS	Robin Lane/Chartbusters	9
5	5	ROBIN LANE/CHARTBUSTERS	Empty Glass	13
6	6	BILLY JOEL	McCartney II	5
7	7	PETE TOWNSHEND	Just One Night	1
8	8	PAUL McCARTNEY	The Wall	26
9	9	ERIC CLAPTON	Go To Heaven	5
10	10	PINK FLOYD	The Son of Rock and Roll	2
11	11	THE GRATEFUL DEAD	Women And Children First	9
12	12	ROCKY BURNETTE	On The Wall	32
13	13	VAN HALEN	Lipps Inc.	4
14	14	MICHAEL JACKSON	Soundtrack	2
15	15	LIPPS INC.	The Boss Soundtrack	24
16	16	THE EMPIRE STRIKES BACK	Sold Out	15
17	17	BETTE MIDLER	Freedom Of Choice	2
18	18	THE FOOLS	The Up Escalator	3
19	19	DEVO	No. Nycell, I	1
20	20	GRAHAM PARKER/RUMOUR	Udon	7
21	21	JOAN ARMATRADE	Trilogy	4
22	22	KENNY ROGERS	Two Places At The Same Time	1
23	23	FRANK SINATRA	London Calling	17
24	24	RAY PARKER JR. & RAYDIO	Peter Gabriel	1
25	25	THE CLASH		
		PETER GABRIEL		

WBCN's Most Played Albums

1	THE KINKS	One For The Road	1	Arista
2	ROXY MUSIC	Flesh And Blood	1	Atco
3	THE PRETENDERS	Proletarians	22	Sire
4	THE CLASH	London Calling	21	Epic
5	ROCKY BURNETTE	The Son Of Rock and Roll	3	EMI
6	THE J. GEILS BAND	Love Slits	21	EMI
7	THE MOTELS	Caravans	1	Capitol
8	THE FABULOUS THUNDERBIRDS	What's The Word	4	Chrysalis
9	PETE TOWNSHEND	Empty Glass	7	Atco
10	GRAHAM PARKER/RUMOUR	The Up Escalator	4	Arista
11	INTERVIEW	Interview	2	Virgin
12	THE ELEVATORS	Frontline	3	Arista
13	ROBIN LANE/CHARTBUSTERS	Robin Lane/Chartbusters	11	Warner Bros.
14	PETER GABRIEL	Peter Gabriel	1	Mercury
15	BOB SEGER	Against The Wind	15	Capitol
16	SILVER BULLET BAND	Proletarians	20	Capitol
17	DEVO	Freedom Of Choice	3	Warner Bros.
18	GRACE JONES	Worm Leatherette	1	Island
19	NEW MUSIK	Straight Lines	1	Epic
20	JOAN ARMATRADE	No. Nycell, I	4	A&M
21	SANG OF FOUR	Entertainment!	2	Warner Bros.

WBCN's Most Played Singles

BETTE MIDLER	The Boss/Stay With Me	Atlantic
PASTICHE	Wicked Intense EP	P.P.
VAPORS	Turning Japanese	U.A. (import)

WBCN's Most Played Local Music

WILLIE ALEXANDER	No Way, Jose	Boston International
PHIL GENTILI	Mama Lied	Double Eagle
THE STOMPERS	You're The One/American Fun	

BIG MATTRESS SONG OF THE WEEK: GRACE JONES Hunter Gets Captured By The Game Island

WITH A BULLET

Selected by Kit Rocha, Boston Phoenix Music Editor

SURFACE NOISE

- 1) "Turning Japanese" (U.A. import) — the Vapors
- 2) "I'm Talking To You" (MCA) — the Maps
- 3) "(Baby) I Can't Get Over Losing You" (RSD) — TTF
- 4) "Games Without Frontiers" (Mercury) — Peter Gabriel
- 5) "Power" (Motown) — the Temptations
- 6) "Funkytown" (Casablanca) — Lipps, Inc.
- 7) "Let My Love Open Up The Door" (Atco) — Pete Townshend
- 8) "Anticipation" (Rough Trade, import) — Delta 5
- 9) "The Talk Of The Town" (Real, import) — the Pretenders
- 10) "Little Jeannie" (MCA) — Elton John

BUBBLING UNDER

- 11) "Echo Beach" (Dindisc, import) — Martha and the Muffins
- 12) "Twist and Crawl" (Go-Fest, import) — the Beat
- 13) "Wondering Where The Lions Are" (Millennium) — Bruce Cockburn
- 14) "Two Places At The Same Time" (Arista) — Raydio
- 15) "Who Is Innocent?" (Virgin, import) — the Out

Records

**Jimi Hendrix
NINE TO THE UNIVERSE**
(Warner Bros.)

Posthumous releases don't have to be rip-offs. Alternate masters and concert tapes by a great jazz player, Charlie Parker, for instance, can greatly contribute to his body of work. Live recordings by John Coltrane (*The Other Village Vanguard Tapes*, among others) and Albert Ayler (*The Village Concerts*) are among the best albums these musicians made. *Nine to the Universe* isn't among Jimi Hendrix's best work, nor is it a rip-off. These studio jams, recently released by Alan Douglas, offer a new perspective on the man who was for rock, for electric guitar, and for the recording studio, the equal of Coltrane or Ayler. But, unlike alternate masters or live-performance tapes, which are usually different versions of compositions already available in other forms, *Nine to the Universe* is quite different from anything that Hendrix released — or anything that has been released in his name.

Even the greatest rock guitarists, with the exception of Carlos Santana, have rarely devoted much vinyl to guitar instrumentals, and Hendrix, in particular, almost never recorded without vocals. Apart from *Band of Gypsies*, he almost never cut a straight solo either, preferring the innovations of multi-tracked guitar orchestrations. And *Band of Gypsies* was full of the flash and bombast of Hendrix the showman. By contrast, these five tracks are tentative and reticent, edging along thoughtfully, full of waiting and cautious procedure. They are not so much jams as solo sketches set against, for the most part, passive rhythm accompaniment. Though one is alternately fascinated and bored by these improvisations, it's hard to forget that they are private musings, never meant for public consumption. They are full of the kind of hidden uncertainties of genius that one can find in a writer's notebook.

The first side of *Nine to the Universe* comprises the title cut and "Jimi/Jimmy/Jam," an equally lengthy cut featuring guitarist Jim McCarty. The first is actually a rhythm track, opening with a sharp riff that segues into a Buddy Miles drum break and then into a main riff echoed in Billy Cox's bass line. It ambles along dully until the compositional structure repeats itself before breaking into a few minutes of good soloing and the album's only vocals. The jam with McCarty also sounds like a tentative rhythm track, though looser in form. It opens on a heavy fuzz blues in stop-time, reminiscent of "Ain't No Telling." McCarty, easily distinguished by his clear, thin tone, solos first, with Hendrix mucking around underneath. The rhythm comes down in a flurry of McCarty's jazzy chording and Hendrix's octave playing. Drummer Mitch Mitchell drops out as bassist Roland Robinson joins Hendrix in a riff that builds into some "Voodoo Chile"-like slow blues. One of the record's best moments is when Mitchell comes back in and Hendrix and McCarty converse in Allman Bros.-style harmony-blues leads. They stagger out of phase, McCarty hanging on to one of Hendrix's bent-note riffs as the latter breaks out into some flashy runs to close the side.

The problem with the side is that each track takes too long to sketch out structures, picking up steam only toward the end. The second side is much better. "Young/Hendrix" fades in with organist Larry Young prodding Hendrix much the way he did John McLaughlin on his psychedelic masterpiece *Devotion* (also an Alan Douglas production). After an introductory solo by Young, the two toss the rhythm back and forth, feeling each other out, sparring. As Young breaks up the meter, Hendrix moves through some very nice octave work, melodically simple and rhythmically sharp. They settle into a quiet blues, with Cox even taking the lead for a while; and then Young prods Hendrix into his best lead playing of the record, as Cox tries to edge up into the whirlwind.

The final two cuts are the shortest and most even. "Easy Blues" resembles "Still Raining, Still Dreaming," building through some fast chording into a big wah-wah kick-off. As Hendrix climbs into some screaming high notes, second guitarist Larry Lee slides some light funk underneath, providing a foil for Hendrix's finest single-guitar leads since "Still Raining." "Drone Blues" begins with quick-wristed wah-wah rhythms, but Cox and Mitchell fail to support the high-speed groove, and a potential *tour de force* degenerates into disconnected experiments as the record fades.

— John Piccarella

**Max Roach
FREEDOM NOW SUITE**
(Columbia)

PICTURES IN A FRAME
(Soul Note)

Made 19 years apart, *Freedom Now Suite* and *Pictures in a Frame* reinforce our image of Max Roach as a supremely intelligent musician committed both to social justice and to the black musical tradition. When it was issued, in 1960, on Candid, *Freedom Now Suite* shocked listeners by its explicitly political content. This is protest music, defiant and mournful. It was

surprising in other ways, too: Roach's hard-bop group is joined on one piece by the patriarch of swing tenor saxophone, Coleman Hawkins, who takes a long, consequential solo on "Driva' Man,"; each section of the suite features the newly adventurous singing of Abbey Lincoln; and "All Africa" and "Tears for Johannesburg" assert the Afro-American connection by adding percussionists Michael Olatunji, Ray Mantilla, and Tomas du Vall. Though Roach's writing is superb, the soloing is less consistent. Hawkins loses intensity toward the end of his solo, and tenor saxophonist Walter Benton sounds vague and preoccupied in his choruses. Trombonist Julian Priester's slow-motion playing is out of place on "Tears for Johannesburg." On the other hand, trumpeter Booker Little lightens the load with his brisk choruses on "Freedom Day." Roach and Lincoln, however, are brilliant. Roach is precise and invigorating as Lincoln wails gloomily about the oppressions of the Driva' Man. "Tryptich: Prayer/Protest/Peace" is an improvised duet between the two: the singer was told to express in the last section "the feeling of relaxed exhaustion after you've done everything you can to assert yourself." "Peace" is achieved only after "Prayer" gives way to "Protest," a mercifully brief section in which Lincoln shrieks to demonstrate her people's rage.

Recorded last September, *Pictures in a Frame* features Roach's recent working group: Cecil Bridgewater on trumpet, Odean Pope on reeds, and Calvin Hill on bass. "Reflections," the three-minute drum solo that opens the record, alternates a seven-stroke theme with gradually expanding improvised sections. The repeated theme is a sort of resting place, imposing form as well as melody on a context often abused by drummers. Each of Roach's talented band members show off. There is a brief duet between arco bass and tenor that illuminates Clifford Jordan's languid "Japanese Dream." Cecil Bridgewater is charmingly lyrical on Roach's "A Place of Truth," a familiar-sounding ballad, and Hill states the rich, bluesy line of his "Back to Basics." Roach sings hoarsely over his own piano accompaniment on "Ode From Black Picture Show," a surrealistic children's song that ends, "When my heart began to bleed/Twas death and death and death indeed." Roach is a better drummer than poet. His playing is thoughtful, nervous, and intense — and his sound has rarely been captured as well as on this Soul Note album.

— Michael Ullman

**Philip Rambow
SHOOTING GALLERY**
(Capitol)

Like *My Aim Is True* and Elliot Murphy's *Aquashow*, *Shooting Gallery* is a loud singer-songwriter debut. But where Clover streamlined their pub-rock for Costello and Murphy's band strove for a sparer version of *Blonde on Blonde*, Philip Rambow's back-up revels in clutter: an AOR hybrid of dishevelled Kinks and the schlocked-up *Born To Run* take-offs favored by Meatloaf and Ellen Foley. The deep, toneless bass and the fat, anonymous drums lumber along independent of the nervous, trebly guitars. As singer-songwriters went, Rambow treats all this as a novelty; it's as if his pinched, spoiled vocals — crossing Richard Thompson with Elton John — are giving cues for sound effects. Rambow sings the phrase, "Melinda, Melinda, Melinda," and sprightly mandolins appear; he sings the phrase, "There's blood in the bathroom" and an ominous guitar chord rings. This is Rambow's way of telling us what's important — the lyrics. The rest is just gravy.

In these five- and six-minute cuts — actually puffed-up three-minute ones — what you hear is rock 'n' roll reduced to only an idea. *Shooting Gallery's* songs are a random sample of subjects — injustice, rebellion, Sid Vicious — that are uncaringly topical. You never feel they are part of a larger map of value or obsession. Or of insight. The impulse that dictates that the "heaviest" songs ("Victim," "Privilege") must be rendered slowly is one rooted in banality. "Privilege," Rambow sings, "Making me sad," as he bemoans his (white) distance from black culture on a tour through Jamaica. As he does, he cops to the well-meaning but dehumanizing racial clichés that the Clash, for example, explode in "Safe European Home." But this kind of accuracy — the refusal to accept stock answers to stock situations — doesn't seem to be Rambow's concern. Like solipsists from Costello on down, he plays a great victim because it enables him to lavish all of his best lines on himself. "Me and my best friend joined at solitaire," he sings in "Strange Destinies." "We almost had them suckers beat." Or, from "Don't Call Me Tonto": "Every time you're passing through/You're walking out my door." But for Sid Vicious, in "Victim," Rambow can offer only the easiest — and prettiest — of questions. "Was it him or her/Or the junk or the night/That done it?" Ellen Foley's rendition of Rambow's "Young Lust" was, like all of her *Nightout*, a textbook exercise in faked passion, all heavy breathing and guitar-stroking. His jittery version, on the other hand, is curiously unsexy. This isn't lust, it's hyperactivity. Brutish but not hard, frenzied but not wild, *Shooting Gallery* provides only formal thrills. His record the equivalent of its title, Rambow parades the sitting ducks past you one by one, expecting you to provide your own fun.

— Mark Moses

Books The here, the now, and the maybe

Toni Cade Bambara's multi-tiered novel

by Marta Hallowell

Toni Cade Bambara has long been acclaimed one of our best short-story writers. *The Salt Eaters* (Random House, 295 pp., \$9.95) has a boldness that promises she may become one of our best novelists as well. In it, Bambara daringly presents a synchronistic view of human and divine life. She shows good and evil as vital forces that come into different balances within individuals and shows that those balances are magnified in society.

This is no small task for a writer in a soulless society such as ours. While Bambara insists that good and evil are both absolute and personal, most of us prefer to believe they are relative and impersonal. But, having cut away our points of reference, says Bambara, we often sink into a morass of rage and despair. Crippled and blind, we even come to wear these handicaps with pride. We feel that "special" suffering ought to bring us special privileges and recognition, when we know, "way down under," that "special" is a lie. And, eventually, we feel that lie as self-betrayal.

Bambara's novel begins, then, with Minnie Ransom, the local healer of a Southern black community called Claybourne, sitting on a stool, opposite Velma Henry. Minnie's got her work cut out for her: Velma is a thoroughly modern, intelligent woman, a mother, daughter, wife, lover, activist — and attempted suicide. "Are you sure, sweetheart," asks Minnie, "that you want to be well?"

There are at least eight other major characters in the novel. There's Old Wife, Minnie's spiritual guide; Obie, Velma's troubled husband; M'Dear Sophie, her godmother; sister Palma, also a member of a singing troupe known as the Seven Sisters; Janice and Ruby, two dear friends; Fred Holt, a bus driver and mourner; and Dr. Meadows, a "redbone" black terrified of his own people. These are Salt Eaters, people searching for the healing properties of salt, or seeking to rid themselves of the ossifying effects of too much of it.

The book turns on two events that take place in a single day. One is Velma's healing, to which all of the characters are somehow connected. The other is an earth-shaking, ear-splitting thunderstorm that enters the souls and alters the lives of the Salt Eaters.

But what is remarkable about the book is the way Bambara darts in and out of time and space to tie lives together. Feelings and actions metamorphose into wonderfully different things. Velma's scream, for example, turns into the upward flight of a flock of birds viewed by the Seven Sisters from Fred Holt's bus.

Locations and moods blend as if in a kaleidoscope. In one scene, one of the Sisters, daydreaming about the flowered, floating bordello on which her mother was imprisoned in China — of the silken robes and wind-filled sails — is snapped back into the present by the flapping



of the awnings of the cafe in which she sits. The wind is up; the storm is on the way.

And using her stream-of-consciousness technique, Bambara also expertly plaits together seemingly disparate events. One minute she plops us down in the middle of a bellydancing class where the instructor explains, straightfaced, to her hooting, blushing students that the warm-up exercises strengthen the "central enthusiastic" muscles. Orgasm, she instructs, throws out demons, so "Shake it like you mean it, ladies, shake a wicked ass." Next we're with a potter showing her class how a shard caught in the base of a pot throws off the whole spiral as you try to shape it. And as the pot goes round and round, the shard comes ripping out of the bottom. Then we're with Obie, lying on a masseur's table, painfully remembering how distanced and difficult making love to Velma has become. The masseur tells him his body is like a granite slab and advises him to cry — throw off some salt. Bambara sets spirals spinning: orgasm throws out demons, the potter's wheel spins out defective elements in the clay, tears wash out salt. She gives the sense that all these characters are carried in the same current, and are being taught the same healing secret.

But Bambara's spirals are not small, and they uncoil from the inner lives to the outer, where she shows us her characters as workers. Some are waiters, reporters, doctors, or engineers at a dangerous local plant, Transchemical. Velma is a computer programmer there, and has been accused of sabotaging the computer's memory bank. The Seven Sisters perform songs that recapture ethnic history. A doctor at the alternative health center where Minnie and Velma sit is an ex-pimp. Obie is a member of a radical organization, which may or may not bomb Transchemical.

We're not entirely sure on this point, because Bambara paints several possible futures for us, as well as the

past and present. And she often spirals through the stratosphere, painting the out-of-time: the spiritual.

Godmother M'Dear Sophie, sorrowfully meditating on Velma's condition, pictures her as a little girl jumping down a staircase — her maypole outfit of crinoline petticoats and dotted-swiss pinafore sticking straight out. The child is suspended in space for an "incredible cool moment." The billowing dress seems like "the twitch of vestigial wings used in an earlier flight" from — the place where Sophie is meditating now. And then Bambara has Sophie "sailing down now toward a pinpoint of heat and light" through soundlessness and birds and wind and then "the tree-green-sweet" and the heat to the "sun-held earth." There she finds another Velma in a nightgown "roaming about with a nub of a candle stuck to a jelly-jar lid." That's as good as any picture from the moon.

And Bambara's funny. Minnie's hilarious conversations with Old Wife, her spiritual guide, must be mentioned. Old Wife strengthens Min and tells her what to do at crucial moments in her healings. But Old Wife also puts in her unwanted two cents on other matters: "You fixin to mess with that young doctor man behind yo corporal body. I seen you casting a voluptuous eye . . ."

The Salt Eaters is rich, wise, funny, and sensual — but it is not easy to read. One might sometimes wish for a slackening of pace, or a somewhat narrower focus. But Bambara keeps her book true to life. It's powerful and complicated, and one must make an effort to keep track of what's going on. At one point in the book, Obie, despite his sadness and worries, senses a plan for growth — for himself and Velma, for the community and the planet. He feels it too strongly to despair. He is sure there is a pattern that will reveal itself to him if he can only stay "available to it." To read Bambara's first novel, one must stay as open and alert as Obie. ●

Instants of futility

by Deborah Frost

Like the subjects of Ann Beattie's fiction, the people who inhabit Thomas Farber's new collection, *Hazards to the Human Heart: Stories of the Here and Now* (E.P. Dutton, 160 pp., \$10.95), are wanderers across a contemporary, distinctly American landscape. Fall-out from the nuclear family, this generation is on a train that's stalled somewhere between flower-power and suburbia. Unlike Beattie's characters, though, Farber's are firmly tethered to sanity. They are not lovable kooks. The sole certifiable social misfit, Mad Dog, whose appearance in the first and last stories reinforces the idea that these aren't independent, free-standing pieces but the squares of a larger patchwork, functions as the narrator's foil. Mad Dog's impulsiveness, his smalltime criminality (his credo is right on his sleeve: "Don't scare me or I'll pipe you," reads his T-shirt) underscores the differences between the two. The never-named narrator knows and submits to the rules of the game — basketball (their shared avocation) and of life; Mad Dog never will.

There are no wild bursts of imagination here, no broad strokes of fantasy, no offbeat fetish or tic that interrupts the very ordinariness of the lives Farber describes — lives their owners have "lost the illusion of being in control of." Those who haven't reached that conclusion are perched on its outskirts, temporarily holding off the inevitable. These instants of futility — hardly grand, noble, or tragic struggles — are the pulse of *Hazards*. In

the end, nearly all the characters achieve an uneasy truce with themselves — or one another. And, in the end, they suffer — as do the lovers of "Passion's Duration" — not unfathomable, unendurable pain, but merely a "piquant sadness."

Typical of Farber's couples, this pair finds their passion has grown "inversely proportional to familiarity." What alienates them are the realities of their individual habits, the recognition that once out of bed, they have little in common. He develops an allergy to her pet; she becomes nauseated when he eats meat.

The only husband and wife who do not disgust one another are Mildred and Albert House, in "The Price of Song." They are exceptions in other ways: unlike the rest of Farber's crowd, they are poor, uneducated, closer to a rest home than a dream home. And they have endured years of indignities — major and minor — without bitterness. Or perhaps the real demands of harsh, frontier-like life kept them too busy to complain. Their silence, Farber suggests, is the price of a certain peace. Everywhere else, he says tomatoy, she says tomatoy, and they have nowhere to run.

Most of the men share the predicament of Ralph in "Certainties": tired of being with women, "tired of being afraid of being without them. . . . exhausted with all of the possibilities, all of the ambiguities." In this post-repression era, they've already played out all of their fantasies, if not most of their options. They don't trot off to massage parlors managed by Gay Talese. When they

swagger, they know it's a ruse; they don't want to swing, they long for "substance." One of the thornier issues — what will happen to the kids? — is avoided; there usually aren't any.

We rarely know what the women are thinking. We can only assume that they feel similarly trapped, that, like Cecille in "The Material Plane," they are left to ponder what might have happened had they made a different decision at a crucial juncture: has the bleakness of her condition been self-determined, or is it merely fate?

Nearly all are victims of values they've rejected, frustrated by freedom, confused by choice. They would make these stories an unpleasant, depressing bunch indeed were it not for, even at their most trivial — the round-robins of changing partners in "Something To Protect" and "All Concerned" — Farber's subtle, honest examination of modern morality.

The language is as unmarked by absurdity or flamboyance as the situations. Lean and dry, it is simple, sober. Farber rarely tells us what his people look like, what their jobs are or how they feel about them; he gives us only slight, superficial clues to help us deduce that the soundtrack to their lives is similar to our own. They smoke an occasional joint, they speak to their ex-lovers, they sleep with their tennis partners' wives. They don't do anything too wrong, but they don't do anything too right. There is really only one split-second of optimism in this entire volume, skimpy as it is. It's at the end of "Let Nature Take Its Course," when, after a lengthy discourse on the ins and outs of birth control, Jack and Anna decide to have a child. Farber is a good, careful writer — not a colorful nor (yet) an awesome one. It is what he does not say that is disturbing: despite liberation of one kind, revolutions of another, advances in science and technology, the hazards to the human heart remain the same. If not more dangerous. ●

REJOICE IN THE BLUES!

104 FM
WBCN

THE BOSTON
Phoenix

MUSIC CITY
MUSIC WORLD

UNIVERSAL
PICTURES

Want you to look like a star.

DRESS BLUES!

Win

GRAND PRIZE:

A COLLECTOR'S ITEM. The actual black two-piece suit worn by John Belushi in Universal Pictures "The Blues Brothers"



OPENING
JUNE 20th at

CHESTNUT HILL
CINEMA
RT. 9 AT HAMMOND ST.
277-2500

SACK
CHERI 1-2-3
50 DALTON OPP. SHERATON
BOSTON 536-2870

SHOWCASE
DEDHAM
326-4955
ROUTE 1 OF 128

SHOWCASE
WOBURN
933-5330
RT. 128 NEAR 93

FRAMINGHAM
CINEMA
RT. 9 SHOPPER'S WLD.
235-8020

PEABODY
CINEMA
NO. SHORE SHOR. CTR.
599-1310

Listen to ^{104 FM} **WBCN** for details

Winner will be drawn
Wednesday, June 25,
1980, on Mark Parenteau's Show
(2-6 PM) on ^{104 FM} **WBCN**

Drop off entries at the following locations:

Music City Harvard Square 27 Brattle Street	Music World Meadow Glen Mall Medford
---	--

Music City Kenmore Square 541 Comm. Ave.	Music World Dedham Mall Dedham
--	--------------------------------------

Or mail them to:
Blues Brothers Contest
c/o WBCN
1265 Boylston St.
Boston, MA 02215

Deadline for entries is Saturday, June 20, 1980. All entries must be postmarked by midnite, June 20, 1980.

2nd PRIZE:

A Pair of Ray-Ban Sunglasses

3rd PRIZES:

Three "Blues Harp"
Hohner Harmonicas.

YES, I WANT TO DRESS
BLACK 'N' BLUES.

Name _____

Address _____

City _____ State _____

Phone _____

MUSIC MEANS RECORDS AND TAPES CHEAP

CITY

MUSIC WORLD

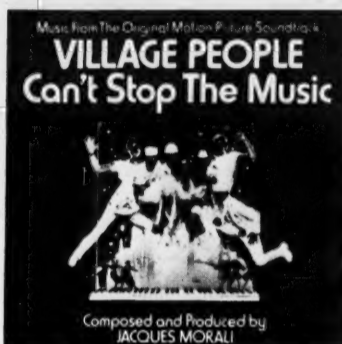
PURE PRAIRIE LEAGUE



PURE PRAIRIE LEAGUE's new album is FIRIN' UP...the way great music should. The single, "Let Me Love You Tonight," "Give It Up," and "I'm Almost Ready" are pure rock songs that just keep on FIRIN' UP... The debut album by PURE PRAIRIE LEAGUE from Casablanca Record And FilmWorks.

5.99

CAN'T STOP THE MUSIC



CAN'T STOP THE MUSIC, the major motion picture and soundtrack capture all the high exuberance that have made the VILLAGE PEOPLE famous around the world. With five new Village People songs, plus their smash hit "Y.M.C.A.," two feverish tunes from both THE RITCHIE FAMILY and newcomer, DAVID LONDON, the result is a heart-pounding musical assault that doesn't let up — or let you down — because you CAN'T STOP THE MUSIC! From Casablanca Record And FilmWorks.

5.99

KISS UNMASKED



KISS UNMASKED! The all new album from KISS! All new! All original! All rock and roll! Featuring the hot new songs, "Shandi" by Paul Stanley, "Naked City" by Gene Simmons, and "Talk To Me" by Ace Frehley. Get the latest album from KISS today. On Casablanca Record and FilmWorks.

5.99

Give the gift of music.



THE MOTELS

Careful
The new album, CAREFUL, exposes a wealth of music and lyrics that sets the MOTELS apart from the rest.

ST-12070



BIRTLES-GOBLE

The Last Romance
A FABULOUS FIRST FOR BIRTLES-GOBLE. With an incredibly rich array of songwriters in Little River Band, it's no surprise Beeb Birtles and Graham Goble decided to release a solo album of their own soft-rocking tunes. If you love Little River Band then you'll want to have a "Last Romance." Features "Lonely Lies," "I'm Coming Home."

ST-12078



SAMMY HAGAR

Danger Zone
CAUTION: DANZER ZONE AHEAD! Armed with his killer rock 'n' roll, Sammy blasts his way through the DANGER ZONE with machine gun ferocity. Features "Heartbeat," "Run For Your Life."

ST-12069



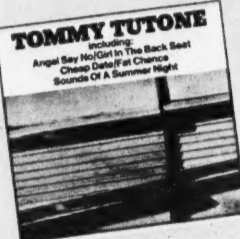
KIM CARNES

Romance Dance
Kim Carnes has been one of music's most celebrated writer/performers. She's got a current self-penned smash with Kenny Rogers and her new LP features Smokey Robinson's "More Love" as its first single.

SW-17030



TOMMY TUTONE



Tommy Tutone is a band with a new album full of great, great songs and Tommy Heath's sneaky way of layin' down the vocals.

INCLUDES THE BIG MATTRESS SONG OF THE WEEK "DANGER".

The 1st 25 people to buy the Tommy Tutone LP at our Harvard Sq. location will receive a special limited edition Tommy Tutone T-shirt.

4.49 LP ONLY



"Buy It Once. Enjoy It A Lifetime."
Recorded Music Is Your Best Entertainment Value.

MUSIC CITY

Harvard Square
27 Brattle St.
492-1471
Open 7 Days a Week

Kenmore Square
541 Comm. Ave.
267-1124
Open 7 Days a Week

SALE ENDS 6/22

Music World
Meadow Glen Mall
Medford
Mon.-Sat. 9:30-9:30

Dedham Mall
329-4134
Mon.-Sat. 9:30-10:00

MUSIC WORLD



CHEAPEST RECORDS I'VE EVER SEEN!



Art

Aspects of 'Aspects'

The '70s at Wellesley and Brandeis



Ned Smyth's "Sitework"

by Kenneth Baker

"Aspects of the '70s" is a collaborative event in which five local art institutions are concurrently exhibiting works that exemplify art trends of the past decade. Unable to devote a lot of space to the event and wanting not to spread my coverage too thin, I have chosen to focus on two of the current shows as representative of the intentions behind the collaboration.

"Sitework" is a show of four outdoor sculptural works on the grounds of Wellesley College, accompanied by documentary photos and drawings displayed in Wellesley's Jewett Arts Center. Stephen Antonakos, Nancy Holt, Robert Irwin, and Ned Smyth were each commissioned to choose a site on the Wellesley campus and produce a work to occupy it. Four very diverse works resulted.

Stephen Antonakos chose the rear facade of the Jewett Building itself. He devised a simple figure, a broken circle of red-enameled steel, to offset the rigid geometry of the given architecture. The work has a very different character depending on when it is seen, for its fragmentary steel armature is echoed formally in attached bands of red neon that are barely visible in daylight. Having seen it only by day, I'm not sure that I've seen the whole work at all, but the impression it makes in daylight is slight. The work might be described as minimal in that it resembles a commercial logo such as you might see on an industrial building. Antonakos is evidently not anxious to avoid this association, since he had the work fabricated by signmakers in materials they conventionally use. Yet the work seems to signify no perception of the social reality it invokes through its logo look. Anything resembling a logo potentially signifies the historical fact of commerce's dominance over all other

aspects of everyday life, something any sensitive person recognizes as oppressive once it is understood. Yet the artist's interest in his work seems to be strictly formal, and to share it we have to ignore, as he does, a crucial dimension of our common experience of the world. Because I understand the work in these terms, I see it as a very slight exercise, and a lazy response on the artist's part to a commission and to the situation within which he works.

Robert Irwin's piece is more lyrical and economical in its interaction with its site. Choosing a location near the edge of Lake Waban, Irwin set in the ground, end to end, a series of stainless steel panels perforated with filigreed cuts echoing the forms of leaf shadows such as dapple the surrounding lawn under sunlight. The panels are set vertically, their top edges aligned, spanning a small depression between two mounds. The burnished surfaces of the panels catch the incident light in a way that resembles the play of light on the rippling lake surface. In short, the work condenses and commemorates the perceptions of the site the artist knew those visiting it would have. It calls attention less to itself than to the aspects of the natural setting it highlights. Even its modest scale seems a measured response to the place it occupies, and the melodic play of shapes cut into the steel acknowledges the contrast between the work's own rigidity and its site's natural irregularity.

Nancy Holt's "Wild Spot" is a tiny circular garden enclosed in two concentric circles of wrought-iron fence. The inner circle is an even eight feet high, while the top rim of the outer fence varies smoothly and symmetrically from six to ten feet in height. An opening in the outer fence permits you to enter the space between them.

ing, tenderness. We have a great need of these things, if we have the slightest chance of survival."

Survival, however, is far less than the total of Marguerite Yourcenar's accomplishment. She has not merely endured nearly a century of vastly various experience; she has transmuted that experience into the beauty and order of art. When asked which of her characters most closely resembled her, she replied without hesitation: the hero of *The Abyss*.

"He is a man, like all of us, who suffers misadventures, who tries to flee the dangers of his time, who tries to escape them, the better to continue his own work, who tries to struggle against contradictions, who sometimes succeeds, who sometimes fails, who finally dies almost a free man.

"As he says, 'A bit less stupid since the day of birth.'"

King

Continued from page 3

ter to that picture. I wrote the book as a tragedy, and if it was a tragedy, it was because all the people loved each other. Here, it seems there's no tragedy because there's nothing to be lost. And yet, the movie as a whole is scary. The camera

The catalogue essay makes much of the fact that Holt is a Massachusetts native, as if this were the key to the work. Certainly the interplay of wrought-iron fence and landscape is familiar to anyone who knows local institutions such as Wellesley. But in spite of its circular form and obvious affinity with its setting, the work seems to focus no energy. Even its clear reminiscence of prison bars seems to have no emotional force. It is as if the artist herself proceeded too intuitively (or perhaps too autobiographically), never deciding what the work was to be about or how it would accumulate meaning.

Ned Smyth's work, an ensemble of simple concrete forms, cylinders, disks, and an upright, flat, tombstone-like shape, is surprisingly mysterious and rich in its sparseness. The point of his work seems to be to call up as many historical resonances as possible, not in order to reconcile them to us or to one another, but simply to make us aware that they are a dimension of our experience even of simple forms. Using a sculptural vocabulary derived from minimalism, Smyth seems to want to restore to primary forms the stimulus to memory and imagination most minimal artists tried to banish. In this sense, his site seems well-chosen, given that his forms are situated in a place where it seems they might be neglected and forgotten, and where they are reflected in the surface of a small, still pond.

The bloodlessness of "Sitework" seems related to the auspices of the institution. Overshadowing the individual works is the feeling that their significance, whatever it may be, is already categorized, owned, stripped of any real provocation to received ideas about experience. It is this aspect of their sites that none of the artists has been able to deal with, and that gives their works an air of superfluity none of them sur-

angles and the use of the Steadicam are very upsetting and unnerving to me. So even though the family relationships are all screwed up in terms of storytelling, there's something uneasy about the whole film. And I'm not sure that what the movie achieves it could possibly have achieved if it had gone a more conventional route."

Obviously, King's devotion to the "never-let-up" ethic in horror is not quite absolute. In fact, he insists that there must be natural, humane limits on that sort of horror. "I don't know how much you're supposed to want to hurt people," he explained, "how deep you're supposed to go. I don't think that artistically there's any limit on that kind of thing. I just wonder whether morally there isn't. I worry about the morality of this stuff a lot. George Romero says that *Dawn of the Dead* is an amoral movie, and the film seems to bear him out. But there has to be a dividing line between the amoral and the immoral. And the line may just be whether the writer entices you to the point that you're vitally concerned with these people. *Friday the 13th* is an immoral movie from my point of view; it's saying, 'Come in and watch people get killed.' It's like a porno novel, in which the writer of this Beeline Original says, 'Come and read this book and you'll see people fuck and fuck and fuck and

mounts. Whatever their intent, in respect to the institution, they are all ultimately decorative.

The issue of institutional or curatorial authority haunts also the other "Aspects" show I saw, "Mavericks," at Brandeis University's Rose Museum. As the title is meant to imply, this show brings together a group of artists who cannot be easily identified with any particular trend, but are rather known by their eccentricities. The inclusion of the late Philip Guston's work in this context is a misjudgment so crucial that it scuttles the show. As a critic, I have few convictions as strong as the one that Guston's art set the standard by which other contemporary painting must be judged. To place Guston's work alongside Leon Golub's or Alfred Jensen's is not only to make the latter look forced and empty, but also to advertise an undeveloped notion of what painting may be worth. This is not to say that Guston should be imitated, for it is precisely the aspect of inimitable personal performance in his work that proves its power and accounts for its richness. In Guston's art, you see directly that there is no substitute for experience, on the part of either artist or spectator. You see too that paint is a medium in which this truth can be embodied and communicated.

Guston's direct and profound address to the problem of representation (which has implications far beyond aesthetics) put him at the forefront of painting as a mode of thinking. Juxtaposing other artists' works with his is risky because the contrast shows up the thoughtlessness that characterizes so much that passes for art and painting today. Large claims have been made for Leon Golub's work, for instance, because of its stark caricature of contemporary political figures and military men. In the present context, Golub's images look like nothing more than illustrations of his prejudices, bypassing all thought about representation. No one who can perceive character needs an artist to tell him that Henry Kissinger is power-crazed. A little thought about what it takes to become Secretary of State, even a glimpse of the man on TV, will do that. Neither Golub nor any of the other painters represented here is confronting the mystery and historical reality of their medium, its potential for proposing another world to the eye and mind.

To see five paintings by Guston is ample reason to visit the Rose show, but confronting the confusion of the show itself may be more than you will want to do. Nevertheless, the show is undeniably instructive as an opportunity to consider the whole issue of how art institutions infect individual art works, and how your sense of aesthetic categories limits or expands what you see in art. (The Rose show will continue through June 29; the Wellesley "Sitework" will be in place until October. The other shows in the "Aspects of the '70s" collaboration are "Painterly Abstraction," through August 24 at the Brockton Art Museum; "Photography: Recent Directions," at the DeCordova Museum, in Lincoln, until August 31; "Spiral: Afro-American Art of the '70s," closing June 15 at the National Center of Afro-American Artists, in Roxbury.)

Yourcenar

Continued on page 3

rather than the gender of the author. For I don't believe gender figures very much in the spirit."

On the other hand, she does firmly believe that women can make a particular contribution to literature. "Something women — some women — possess far more than men (though we must be wary of generalizing) is a direct contact with reality. Now of course, men are in direct contact with reality, too, in business (if you call that reality), and in war (which is, unfortunately, too often reality). A worker building a terrace has a direct contact with the earth; a farmer has a deep contact with the soil.

"But it's equally true that women, simply because they have scrubbed, sewed, and cooked through the ages, ... (have) constant contact with these things, ... the feeling of touching things — rather as Gide says, 'the immediate sensation is everything.' And if women reflected — which they don't, always — they have many ways of tapping this 'immediate sensation.'

"They can also bring the quality called 'feminine' — which is lacking these days — that is, warmth of heart, understand-

Trailers

Continued from page 12

can rake in big bucks if packaged properly. The most expensive part of the package was undoubtedly the trio of distinguished names that decorates the cast: however many millions it took to rope in Malcolm McDowell (who has the title role), Peter O'Toole (as Tiberius), and John Gielgud, it was money well spent. *Caligula* is swill — and it's something worse, too, since in three-hour doses, swill becomes poison. Yet by featuring "respectable" actors and by marketing *Caligula* as a road show, Guccione may make it seem possible for "nice people" to go to a porn film again. He may also have extended the limits of commercially acceptable adult entertainment. In this day and age, when porno chic has given way to censorship chic (everyone from the feminists to the Saudis is getting on the bandwagon), it's nice to see that the profit motive has been enlisted on the side of openness again. At the Saxon.

— David Chute

PORTRAIT OF TERESA

Like *The Baxters*, that television program in which the problems of a "typical" American family act as a springboard for audience discussion, *Portrait of Teresa* is dramatized sociology. In fact, director Pastor Vega decided to make the film after reading a study that identified changing relationships between the sexes as the primary source of his country's psychological stress. Vega's country is Cuba, and the film seems to have achieved its purpose: when it opened, last

summer, *Portrait of Teresa* became one of the most widely seen and discussed films in Cuba's history.

Because of the cultural distance, American audiences are not likely to respond as strongly, but *Teresa* is an interesting addition to the growing roster of international films dealing with feminist issues. The film might be described as a sort of *Norma Rae Goes to Havana*. As in Martin Ritt's movie, the title character is a textile worker whose involvement in union activities precipitates a marital crisis. At one point, Teresa (Daisy Granados) dumps the dinner dishes into the garbage after squabbling with her husband over the household division of labor, and it's strongly reminiscent of the scene in *Norma Rae*, in which a similar argument had Sally Field pretend to cook, clean, iron, and have sex all at the same time.

Yet, for my money, *Teresa* is a far more exciting and compelling film than *Norma Rae*. The conflicts here are more deeply ingrained in the structure of the society, which clings tenaciously to traditional family roles while toeing a party line that expects women to enter the labor force and contribute to the culture. But there's also a difference in intellectual integrity. Ritt's film was an airtight thesis picture that encouraged audiences to feel superior to the film's "establishment" figures — corporation, husband, and church. The cards were so stacked that the film left virtually nothing to discuss afterward.

Vega is reluctant to dump on a single party — and perhaps that's because he has to be. As with the Hungarian-made *Angi Vera*, we're forced to wonder whether the contradictory strains in the film were part of a compromise allowing it to be made in the first place. Curiously, the result is that *Teresa* seems

more interested in seeking solutions than in propagandizing.

The story of *Teresa* is straightforward. In the slightly tedious, rough-hewn style of *cinema verite*, Vega takes us through Teresa's day. She rises at six to prepare breakfast for her husband and three children, then cleans house, shops, and goes to work. After work come union activities, but in this case the union is the establishment. So instead of lobbying for higher wages or better working conditions, Teresa directs a dance group that hopes to compete in the nationals. At 10, she returns to her disgruntled husband, Ramon (Adolfo Llaurado), a television repairman who looks like a Ricky Ricardo with sex appeal. "You're trying to earn a party card at my expense!" he accuses.

Though by the end Teresa appears to have rejected her husband for a more fulfilling identity (which also happens to fulfill the goals of the revolution), the film is ambiguous enough to suggest a slightly subversive element. True, the dialogue is jammed with rhetoric — Teresa repeatedly describes herself as a victim of her husband, and I lost count of how many times the phrases "I'm sick of being your slave," "I've got to be me," and "It's different for a man" were repeated. But maybe that's the point. For all her talk, we never really see what Teresa's involvement in the union means to her — what is so fulfilling about directing a "sandal dance." In contrast, the speechless scenes of Teresa with her children and husband (who, despite the chauvinism, is also portrayed as a victim) seem far more deeply felt.

Toward the end of the film, Teresa appears on television with the dance group (and in an outrageous bit of melodrama, Ramon accidentally sees the show

while repairing a TV). She's become a role model for the country — homemaker and "revolutionary" — and is teasingly asked by the host how she's managed it. "You're faithful to your home? You resist all temptation?" Nodding in agreement, she neglects to mention that her marriage has just broken up. Perhaps Teresa is more of a victim than she knows. At the Galeria.

— Alan Stern

Blake

Continued from page 2

records don't sell, and laments that, after the Swift's gig, he has only one night in New York on his performing schedule (and the low fee for that job will require a return to the solo format). Still, he is excited about the one-nighter with Hazilla, Lowery, and Meyers, and plans to rehearse the quartet daily in the week before the June 15 appearance. "We're going to do at least one Monk tune. I've learned all of his Blue Note material, and have started on the Prestige things. Monk is hard work — I even had to break my rule on learning by ear and transcribe 'Skippy.' And we'll have a few other surprises," he says with a grin, as I notice a Doc Severinsen record on the floor.

Having talked ourselves into a state of starvation, we decide to adjourn for dinner. "Let's go somewhere in Coolidge Corner," suggests Blake, one of Boston's most knowledgeable restaurant-goers. "I'm moving into a new apartment over there, right near the Coolidge Cinema. By the way, Saura's *Cria* is playing there on the 18th. You will see it, won't you?"

For three hundred years,
a terrifying secret has been kept
from the outside world.

THE ISLAND



THE
SUPERTHRILLER
FROM THE AUTHOR OF
"JAWS" AND "THE DEEP"

A MICHAEL RITCHIE FILM A ZANUCK-BROWN Production "THE ISLAND"
MICHAEL CAINE DAVID WARNER Screenplay by PETER BENCHLEY
Based on the novel "THE ISLAND" by PETER BENCHLEY Music by ENNIO MORRICONE
Produced by RICHARD D. ZANUCK and DAVID BROWN Directed by MICHAEL RITCHIE

R RESTRICTED Read the BANTAM BOOK PANAVISION® A UNIVERSAL PICTURE

DOLBY STEREO
IN SELECTED THEATRES

SACK
CINEMA 57 1-2
200 STUART near PARK SQ.
BOSTON 482-1222

SHOWCASE
DEDHAM
326-4955
ROUTE 1 of 128

GENERAL CINEMA
STONEHAM
ROUTES 128 & 28
438-4050

GENERAL CINEMA
SAUGUS
RTE. 1 N.E. SHOP. CTR.
321-1345

DIVER JIM'S

I We have the
V largest variety of
I skin & scuba
N diving equipment
G in New England.
Come in and see.
484-5246
404 Trapelo Rd.
Belmont, MA

HELD
EVERY THURS. 8-11 PM
**CHANCE
LANGTON
COMEDY NIGHT**
with Guest Comedians
DING HO
Comedy Club
13 Springfield St., Inman Sq.
Cambridge
Tix: \$3.50 at door
Info: 661-7701, 328-4471

Summer Music
at
LONGY
For information on our
summer call 876-0956

**STONES FREAKS UNITE
IF YOU ALWAYS WANTED
TO SEE THE STONES,
CATCH
THE BLUSHING
BRIDES**

A Tribute to the STONES

June 21
ADV. TIX 4⁰⁰

at **MR. C'S ROCK
PALACE**

111 Thorndike St., Lowell, MA
459-3097

Jane

Continued from page 5

with newscaster Gabriel Heatter. With her as our guide, we explore the legend, dwelling on what Mrs. McCormack views as the importance of her alleged mother — a woman who fought the good fight for female freedom in the Old West — even if she had to dress up as a man and swagger into brothels to do it! Eventually, Mrs. McCormack's story, which she attempts to authenticate from time to time by reading passages from her mother's diary (a document generally considered a forgery), comes to life, and the audience is treated to a glimpse of Calamity Jane in her last days. Beaten, drunken, slightly demented, she tries to reconcile her legend with the actual facts of her career.

If there's anything new here, it's that Armour is using two sets of fragmented flashbacks — mother's and daughter's — for the dramatic debunking of a Western hero. In *Indians*, which this piece inevitably calls to mind, Arthur Kopit showed events through only one mind, William F. Cody's, as that character confronted the bogus legend that had grown up around him as Buffalo Bill. So, in a way, Armour has one-upped Kopit in her double demythicizing of Calamity Jane. But the sense of purpose that's so obvious in *Indians* seems singularly absent in Armour's work. Kopit used the Buffalo Bill saga to frame a savage indictment of America, specifically of our need to glorify the atrocities we've committed in the name of Manifest Destiny. Armour's play makes no statement of similar magnitude. One simply gets a picture of a woman who wants to be left alone — not only by her legend, but by everyone; as Jane says repeatedly, "Why don't the sons of bitches leave me alone and let me go to hell my own route?" Armour, by focusing squarely on the mental and emotional effects of fame on both Jane and her "daughter," does succeed in dramatizing at least the personal impact of the tensions among myth, anti-myth, and reality. Perhaps the play's mouthful of a title punningly bespeaks the author's intent: *The Masque . . . of Calamity Jane and Her Would-Be Daughter* is indeed about masks that each of the conflict between these their real selves.

Armour has a firm grasp of the writing of collage drama; she proves an expert at wrenching events out of chronology for the sake of theatricality or ironic juxtaposition, and at tricks like replaying Jack McCall's murder of Wild Bill Hickok four different ways, ranging from realism to burlesque. Would that Liset's cast had as firm a grip on the style this sort of epic pageantry demands. Though individual performances are generally sound, the company has difficulty with the continuity and pacing of collective narrative passages (of which the play has a few too many), with focus in crowd scenes, and with dead spaces and drops in energy during what appear to be ad-libbed segments. Stronger direction toward ensemble is clearly needed here.

The two title roles are generally well-handled, with Lynda Robinson's Mrs. McCormack having the edge. Clad throughout the play in a marvelously comic, bright-red cowgirl outfit, Robinson moves from her opening moment, in which she gushily lectures a women's club, to her final death-bed cursing of her "mother" with self-assured concentration, conveying a full understanding of the character's ambivalent feelings. Physically, Kathryn J. Woods is equally convincing as the calamitous Jane in her fading years, but her vocal characterization comes dangerously close to a parody of drunken speech. Playing several minor roles, Kevin Fennessy is an actor well worth watching; if the rest of the company could listen and react as honestly as he, the ensemble effort would click.

Despite its varied faults, *Calamity Jane* remains an absorbing evening of theater. While it might not deserve the "yippee-ios" and "ya-hoos" the cast tosses out at the curtain call, it's certainly worthy of a qualified "whoop."

Rich Guy

Continued from page 5
drive, but it never materializes. Instead, the story is scrapped in favor of an extended dream sequence in which a "Dream Spirit," clad in a billowing white frock, wafts around the stage. This dream, which floats through Jody's stream-of-unraised

consciousness, consists of a series of vignettes about exploitation. Some of them, though performed in a clumsy Story Theater style, are actually witty, even surreal. For instance, in a bitterly ironic musical number about the lack of work opportunities for women, a hunchbacked waitress appears with a cooked chicken sprouting from her hump; and she is followed by a secretary whose costume is a tangle of tape, paper clips, and coiled wire. There are also some sketches that try to be funny and come close — an interview with an employment counselor named Ms. Veneer, and a satire of temporary typing agencies; but, alas, they run aground in interminable repetition. What is interesting in this long fantasy sequence is a catalogue of the appalling employment statistics for women over the decades; but this, like the audience harangue, seems extraneous to the actual play.

The appealing cast of four work energetically, and eventually worm their way into our affections, rather like children who try desperately to be cute and from time to time succeed. As playwrights, though, the actresses are less convincing; the show suffers from a welter of different points of view. And the lack of focus mutes its arguments — legitimate as they are. In *Rich Guy*, the medium, not the message, is the problem.

Cellars

Continued from page 7

core lyrics, too — courtesy of singer Joanne Barnard. Sounds as if it should be a tune-out, but Barnard's effervescence and occasional double- and triple-tracked vocals help make it work. Also credit pianist Jeff Lass's arrangement and swinging support from bassist Paul Socolow and drummer Grover Elvin Mooney, plus gritty obligatos from tenor saxophonist Jim Odgren, currently with Gary Burton. Like those opening cocktail-lounge effects, too. The words are by Barnard and producer Gil Markle, proprietor of the Long View Farm recording studio, where this was done. In the dance-oriented "Second Time Around," Joanne, who has a Broadway voice, is again the sexual aggressor, and counsels that while love is not necessarily lovelier than on the initial try, it certainly is "easier." The song was written by Mark Williamson.

"How'd We Ever Get So Girl Crazy?" by the Modes, is too precious for words — and the words are nothing to write home about, either. However, the trio fares much better on the tightly rocking flip, "Live Like You're Gonna Die Tomorrow," whose *carpe diem* pop tones show less trickery, Cheap or otherwise. Both were written by guitarist-vocalist Steve Davidson (who also produced) and recorded at Waveform Studios in Watertown.

ODDS AND ENDS: Congratulations to the local country-rock band Cabin Fever, which last week took the \$10,000 first prize in a battle of the bands in Columbia, Tenn. . . . And speaking of "cutting contests," WBCN's second annual Rock 'n' Roll Rumble at the Rat runs for nine nights (June 26-July 4), with 24 groups vying for \$1000 Wunderkind, featuring Ann Prim, appear on Sharon King's show (Channel 4, 12:30 p.m.) on June 18, while Lazarus guest this week on Channel 68's *Boston Live* June 16-19, between 6 and 7 p.m.

Studio Red Top, the Women's Jazz Collective, has resumed its concert series at the Boston Arts Group Loft, 367 Boylston Street, third floor. The Jezra Kaye Group performs on June 19, at 10 p.m., with donations \$3 The Count's Rock 'n' Roll Spectacular (with the Needs, Ground Zero, Love & Flame, and the Peter Dayton Band, at the Paradise June 15 Pianist-composer James Williams recently completed his second LP for Concord Jazz, a quartet date done in San Francisco and featuring Bill Pierce (who is, with Williams, a member of Art Blakey's Messengers) on reeds and Carl Burnett on drums.

Joe Beard and the Blues Union at the Inn Square June 16-17 Martin Carthy at Passim June 18 The Rings open for Suzanne Fellini at the Paradise June 14 Bellvita at Sandy's June 17. Two nights later, trumpet eminence Doc Cheatham opens there for the weekend Chance Langton has moved to Thursday nights at the Ding Ho, in Inman Square, for 9 p.m. shows The Total Eclipse Band, featuring Kitty Crawford, at the Rise Club June 17-19 The Neighborhoods and the Atlantics open Weymana, Rte. 18 in Weymouth, June 20-21.

RIP: R. Herman "the Helicopter" Knowings.

the instrument exchange, inc.
is paying top dollar for used Fender, Gibson, Martin, etc., guitars. Also used saxes, amps, and keyboards. Before you buy, check our prices on new & used instruments.
38 BOYLSTON STREET, CAMBRIDGE, MASS. 02138 878-8897

Top Dollar Cash Paid for USED Guitars
Record Garage
Harvard Square Cambridge
354-8870

Jazz Guitar
Make rapid progress thru coordinated study of transcriptions, ear training, theory, technique & reading. Learn solos of Pass, Wes, Benson or others of your choice. Over ten years experience. Near Harvard Square.
ELLIS POSNER 547-4606.

USED SOUND
A full line of used stereo components & TVs too.
AT UNBELIEVABLE PRICES!
Pretested and guaranteed. We buy, sell, trade and repair.
THE ALTERNATIVE to high prices!
Come by and browse around at our 2 locations
31 Holland St., Davis Sq., Somerville
Telephone 625-7707
225 Newbur; St., Boston (off Copley Square)
Telephone 247-7707

MUSIC MAKERS

SERVICE RENTAL INSTALLATION SALES

SID STONE
SOUND LABS, INC.
145 IPSWICH ST., BOSTON, MASS. 02215
617-262-2470

TOP CASH PAID for USED RECORDS

OOONA'S
1210 MASS. AVE. CAMB. 491-2654

Two Weeks To Register

a unique concept in guitar & voice instruction

- Professional instructors teaching all styles of guitar—jazz, rock, country, blues, ragtime, folk, classical and more.
- Individual & class instruction in guitar and voice at all levels.

FREE AUDITING POLICY FOR STUDENTS

Attend unlimited amount of workshops at no extra cost.

Call for our free catalog & register for summer classes now • 262-5520

guitar workshop

755 boylston st., boston, ma 02116 • 262-5520



Shining

Continued from page 1
images have been severed, we don't know who is haunting the hotel, or how, or why. Do we see something bloody occur in that elevator? No, but it bleeds anyway, whenever Kubrick needs an apparition. It's as if he thought up a resonant image and then couldn't figure out what to do with it — and it does make a good coming-attractions trailer, doesn't it? We have three clues to what the supernatural stuff is about: 1) when Jack is interviewed for the caretaker's job, he is told about a former caretaker, named Charles Grady, who chopped his wife and daughters into little pieces and then killed himself; 2) at a spectral party, Jack has a long conversation with a demonic waiter named Grady (though now, inexplicably, it's Delbert, not Charles), who says that Jack has always been the caretaker and urges him toward murder; 3) suddenly, at the end, we're shown a photograph of a 1921 party, and there Jack is, staring at us with the same manic grin he sports throughout the movie. Kubrick hits us with this photo as if it were some final revelation, but, of course, it doesn't reveal anything. Is our Jack the Ripper a reincarnation of the one in 1921? Has he just joined the revelers in the photo for the first time, finally entitled to a place among the

immortals by his evildoing? Or has he really been the caretaker all along and the hotel manager hasn't noticed that the same guy's been applying for the job year after year?

Garish and badly written though it is, King's novel at least makes sense. It supposes a world in which events — especially violent events — leave traces, and people who "shine" can see these traces. Places can shine too. And when a place with a shining and an especially violent past — like the Overlook — meets a man with a shining and an especially violent past — like Jack Torrance, who shares some of his son's gift — they naturally bring out the worst in each other. King's vision allows for the interaction of human and supernatural evil, and there's even room in it for optimism. It's all of a piece. But Kubrick jettisons it for a more fragmented, brutish vision. For him, evil lies in human striving and human intellect; the lust for greatness, for immortality, is itself evil; and evil is its reward. An ex-alcoholic who once dislocated Danny's arm in an outburst of drunken temper, Jack Torrance yearns to be a great writer. He's an intellectual (we see copies of the *New York Review of Books* on the coffee table of his Boulder home), and a dangerously frustrated one. Torrance dreads flubbing the caretaker job because he fears that failure will doom him to a life of menial labor. But he treats the job inter-

view with the sort of smirking condescension that intellectuals often bring to their confrontations with the gladhands and boors who employ them. Of course, intellect, striving, and evil have been associated in other Kubrick films — in HAL's maleficent ambition and braininess, for instance, or in *A Clockwork Orange*, where Alex loses his capacity to be a criminal. Probably Kubrick thinks of himself as an intellectual, and certainly the painstaking effort — the striving — he brings to his films is notorious. *Newsweek* quotes Scatman Crothers thus: "In one scene, I had to get out of a Sno-Cat and walk across the street, no dialogue. Forty takes. He had Jack Nicholson walk across the street, no dialogue. Fifty takes. He had Shelley, Jack, and the kid walk across the street. Eighty-seven takes, man, he always wants something new and he doesn't stop until he gets it."

What is he trying to get? Kubrick has thrown out many of the usual scare-movie conventions, and so, instead of being thrust into shadowy chambers, we find ourselves in immense spaces, flooded by white light. Built on sound stages at the EMI-Elstree Studios near London, the hotel sets are huge, bright, and airy — beautiful, really — and they're decorated rather tastefully in a sort of made-up South-west style: neo-Spanish, neo-Art Deco, neo-American Indian. Yet Kubrick makes the vaulting

rooms, the balanced compositions and snowy light seem somehow ominous. The whiteness drains faces of color, turning them gray and ghostly, and the camera keeps tracking restlessly, its wide-angle lens exaggerating the perspective. Most of the film feels like an endless subjective shot: we appear to be watching the hotel and its inhabitants through the eyes of an unearthly prowler, someone who sees very differently from the way we see. We peer at characters across vast expanses and from around corners, and the people arrange themselves in perfect geometrical groupings looking toward the back of the frame as if toward some unseen vanishing-point. When Danny goes zooming through the hotel on his pedal-car, the wide-angle lens is set in a Steadicam, just above ground level, so that we whoosh along the labyrinthine corridors just behind Danny; it's as if we had become the embodiments of his mysterious second sight. This is exhilarating at first, because we sense that we're being urged to identify with some supernatural presence, indeed, that Kubrick, the man behind the stalking camera, himself identifies with the ghosts that haunt the Overlook.

But Kubrick's techniques beg for a pay-off. They're so showy and self-conscious that we long to be distracted from them: we need a good jolt. And with a single exception, the jolts never come. *The Shining* is a sadistically directed movie, not because it tortures us with fear, but because it refuses us pleasure — the cathartic pleasure of a real confrontation with the terrors it promises. When Kubrick deigns to use a horror convention, he either subverts it or handles it so clumsily that we feel cheated. As Danny and Wendy wander through the hedge labyrinth outside the hotel, the ominous music rises and rises until we expect — and hope for — a climactic shock. But the shock turns out to be a title with the word "Tuesday" in white letters on a black screen — what is this, a Frederick Forsyth novel? *The Shining* uses the standard horror device of showing us a character's terrified reaction before revealing what he's reacting to, but when Kubrick cuts from one to the other, you feel like groaning. Is the scariest thing he can come up with a cobwebby room full of old skeletons? After a while, in fact, you get used to being disappointed, and the suspense drains away. The next time Kubrick sends you gliding along on that Steadicam, all you notice is the cleverness of the technique. You begin to ignore what's being said in the portentous, talky scenes and stare instead at the symmetries of chandeliers and desk lamps. Finally, even those perfect visual touches prove meaningless because they're inconsistently used. An innocent forest-ranger station has the same wide-angle depths as the chambers of the Overlook. And when Danny sends a psychic SOS to Halloran, the black cook, who's wintering in Florida, we can't help noticing how perfectly the blue bars on Halloran's pajamas echo the blue stripes in his living room. Kubrick has turned his vaunted "perfectionism" into a fetish.

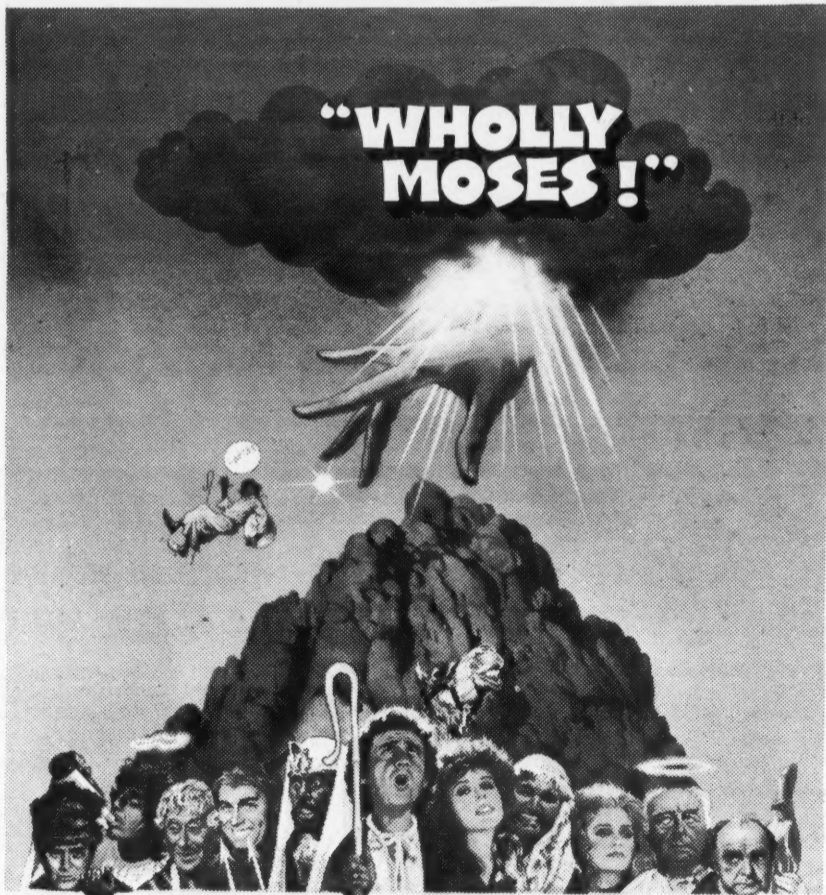
At times, he and his co-writer, novelist Diane Johnson, seem to be trying for a feminist monster movie, one in which the monster is nothing more exotic than the all-American male chauvinist pig — the guy who works on his novel, dreams of immortality, and expects his wife to serve his meals on time and leave him alone. In fact, the scenes in which Jack goes after Wendy with an ax don't feel supernatural at all — they're family arguments run amuck. It would be wonderful if the horror in this movie were a sort of child's-eye view of family

disharmony, if Danny's "shining" were actually a metaphor for a son's sensitivity to his father's brutality. But the metaphor couldn't work here, because the Torrances never feel like a family. (It might help if Wendy were the sort of character who could be imagined flipping through the *New York Review* along with Jack.) And it couldn't work here because Kubrick is clearly on the monster's side.

Just look at the other characters. Danny Lloyd is a serious, very natural young actor, but Kubrick has shunted his character into the background, and he emerges as glum and inexpressive. And Shelley Duvall's Wendy is a cringing rag-doll who spends the day watching TV, maundering around in her mukluks, and spouting banalities. It's hard to work up much sympathy for these two, and so we have no one to be terrified for. That leaves Jack Nicholson, who turns in an improbably comic performance. At the heart of his joke is the notion that inside every loving husband and father is a striver, a careerist who is the enemy of the family — who could, ultimately, murder them. Jack's hatred for his wife first emerges when she interrupts his writing. Later, when he hacks through her door with an ax, he crows, "Wendy! I'm home!" in a horrific and funny parody of the way TV husbands announce the transition from office life to domestic life. The career *vs.* family conflict has rarely taken such a peculiar and potentially intriguing form, but Nicholson's performance ruins it. We have to be able to see the struggle within him, to see him change from family man to killer. And we don't see it because Nicholson is loony from the start. Popping his eyes, arching his brows, rolling his tongue around and doing weird old-lady shticks that reminded me of Jonathan Winters, he gives an unsettling, utterly facetious performance — a performance that makes you wonder if he is still capable of sincerity as an actor.

Forty takes, 50 takes, 87 takes — what kind of acting can a director expect after all those takes? From most of the players, he gets dead readings with long spaces between them — and much of the movie is so execrably edited that whenever the camera set-up changes, the abyss between lines threatens to swallow the film up. And from Nicholson, he gets layer upon layer of detail, of effect, of empty virtuosity. Nicholson's performance is much too baroque to be engaging — it dazes us — but it appears to engage the camera, and huge swatches of this 144-minute movie are devoted to the study of that writhing face. Nicholson even tosses little conspiratorial glances toward the camera, and the camera rewards him by hanging on his every gesture. It's a love affair, a courtship dance between Kubrick and his monster, and though we don't experience the magnetism there, we can see it. In the movie's most frightening scene, Wendy leafs through the manuscript Jack's been typing and discovers that it consists entirely of the words "All work and no play makes Jack a dull boy," repeated over and over. The spookiest thing about it is the way the words are arranged — in perfect paragraphs here, in sonnet form there, sometimes even in concrete poetry. It's this meaningless fussiness that's so horrifying, these endless, fetishistic symmetries and arrangements. Realizing this, of course, you can't help but realize how much that fetishism resembles the director's own. Stanley Kubrick is a very self-conscious filmmaker. Does he recognize the resemblance, too? Has he seen the monster of *The Shining* and discovered that it is Stanley Kubrick?

The story of Herschel.
He wanted to be Moses...
but he didn't have the right connections.



COLUMBIA PICTURES Presents
"WHOLLY MOSES!"

DUDLEY MOORE • LARAINÉ NEWMAN • JAMES COCO • PAUL SAND • JACK GILFORD

Special Appearances by
DOM DeLUISE • JOHN HOUSEMAN • MADELINE KAHN • DAVID L. LANDER
RICHARD PRYOR • JOHN RITTER

Music by PATRICK WILLIAMS • Written by GUY THOMAS • Executive Producer DAVID BEGELMAN

Produced by FREDDIE FIELDS • Directed by GARY WEIS

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

PANAVISION

© 1980 COLUMBIA PICTURES INDUSTRIES, INC.

SACK
BEACON HILL
1 BEACON ST. TRENONT
BOSTON 723-8110

GENERAL CINEMA
CHESTNUT HILL
RTE. 9 at HAMMOND ST.
277-2500

SACK CINEMA
NATICK
237-5840 ROUTE 9
OPP. SHOPPERS' WLD.

SHOWCASE
DEDHAM
326-4955
ROUTE 1 of 128

GENERAL CINEMA
PEABODY
NO. SHORE SHOP. CTR.
599-1310

MEDFORD
TRIPLE DRIVE-IN
386-4480

8 days a week

edited by Janet Ehrlich

15
SUN

Father's Day



Father knows best:
The John Hancock Observatory, in Copley Square, will admit all dads accompanied by a daughter or son free. The observatory (247-1976) is open from 10 a.m. to 11 p.m.
The Ran Blake Quartet — Ran is a superb local jazz pianist — perform at 9 and 11 p.m. at Jonathan Swift's, 30 Boylston St., Cambridge (661-9887). Tickets \$4.
The Count's Rock & Roll Spectacular VII, featuring Ground Zero, the Peter Dayton Band, Love and Flame, and the Needs, takes place at 8:30 p.m. at the Paradise. Tickets a modest \$3.50.

16
MON

Postcards From Cambridge, a revue of Cambridge-related comic skits, is staged each Monday and Tuesday throughout the summer at 9 p.m. by the Inman Square Alley Theater at the S & S Restaurant, 1334 Cambridge St., Cambridge (492-9567). Price of admission is \$2.50.
The Women's Educational and Industrial Union has invited Boston and Cambridge women artists and designers to create environmental design works; works-in-progress are on view today from noon to 6 p.m. in the Union's vacant lot, adjacent to the Public Gardens at 264 Boylston St., Boston. Everyone is invited.



Becky Arnold

17
TUES

Becky Arnold and Dancers perform "Expressions in Jazz Dance" at noon at Stage 350 at City Hall Plaza, Boston. Free.
Musick for the General Peace include selections from the works of Scarlatti, C.P.E. Bach, and others at 7:45 p.m. at Gore Place, 52 Gore St., Waltham (894-2798). Admission \$4.
Bellvista, the local jazz-rock quartet, entertain the folks up on the North Shore, as well as all commuting fans, at 8:30 p.m. at Sandy's Jazz Revival, 54 Cabot St., Beverly (922-6954). Admission is \$2.50.

18
WED

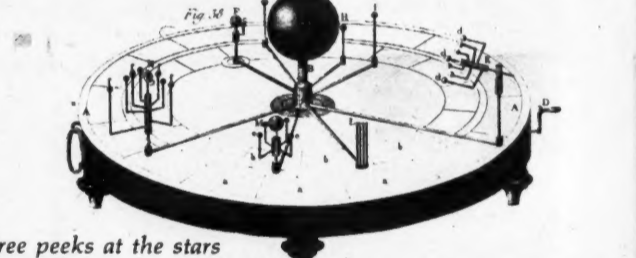


Third World

William Wellman's *Nothing Sacred* (1937), starring Carole Lombard and Frederic March and written by Ben Hecht, is one of the greatest screwball comedies and one of the most rarely shown. Prints are hard to come by, which explains why it hasn't been seen in a Boston theater for at least four years. But you can catch it today and Thursday at the Coolidge Corner Movie House in Brookline (734-2500).
Toots and the Maytals and Third World, two top-flight reggae bands, perform at 9 p.m. at the Bradford Hotel Ballroom, 275 Tremont St., Boston. Admission \$10.

19
THURS

Ancient Vision: Astronomy in Pre-Columbian America is the topic of an illustrated lecture followed by free use of the telescopes on the observatory roof at 7:30 p.m. at Harvard's Center of Astrophysics, Phillips Auditorium, 60 Garden St., Cambridge (495-7461). Free.
Doc Cheatham, the 75-year-old trumpeter, performs with Sandy's Swing Stars today through Saturday at 8:30 p.m. at Sandy's, 54 Cabot St., Beverly (922-7515). Admission \$2.
The Studebaker Mime Company combine modern dance, masks, and electronic music tonight through Saturday at 8 p.m. at the Peoples Theater, 1253 Cambridge St., Cambridge (354-2915). Tix \$1-\$5.



Free peeks at the stars

20
FRI



Zev

Zev performs with Bound and Gagged at 9 p.m. at 38 Thayer St., Boston (451-0149).
The Metropolitan Wind Symphony offer a free outdoor concert at 8 p.m. at the Hatch Shell, on the Esplanade, Boston.
Amory Lovins talks about "Soft Energy Paths" at 8 p.m. at Harvard's Longfellow Hall, Appian Way, Cambridge (964-7140). Admission \$5.
A Spring Tap Dance Extravaganza stars Leon Collins, with Honi Coles, Brenda Buffalino, Dorothy Anderson, Amy Duncan, and emcee Tony Cennamo at 8 p.m. at New England Life Hall, 225 Clarendon St., Boston (247-7559). Tix \$7.50.

21
SAT

Lesbian/Gay Pride Week is capped off today by a march and rally beginning at noon at Copley Square and then proceeding to Boston Common. All invited.
Heart and the Ian Hunter Band, with Mick Ronson, perform at 7:30 p.m. at the Cape Cod Coliseum, South Yarmouth. Tickets \$9.50.
A Conference for Women in Publishing, sponsored by 9 to 5 and with Karen Lindsey as keynote speaker, takes place from 9 a.m. to 1 p.m. at the Commonwealth School, 151 Commonwealth Avenue, Boston (536-6033).
The St. Botolph Street Fair, honoring the patron saint of Boston, St.

Botolph, is a street feast with live music, arts and crafts, food and drink, and other entertainments from 11 a.m. to 5 p.m. on St. Botolph St., between West Newton and Cumberland Streets, Boston (266-9594). Free.
The second annual Bloomsday performance, an evening of music, poetry, and dramatic readings based on the writing of James Joyce, features the Gloucester Hornpipe and Clog Society, Donald Martino, Mark Harvey, Robert Honeysucker, Jack Powers, and others. It all happens tonight — only five days late — at 8 p.m. at Sanders Theater. Tickets \$5.

22
SUN

The New Wrinkle Theater present "Comedies and Vaudeville Music" at 2:30 p.m. at the Lyric Stage, 54 Charles St., Boston (547-6789 or 482-6572). Tickets \$3.50.
The Boston Flea Market delivers its tenth annual Waterfront Festival with antiques, crafts, food, and more from noon to dusk at Waterfront Park, Boston. Free.
The Cecilia Society sing tunes by Cole Porter, Jerome Kern, and Gershwin on board the Bay State, sailing from Long Wharf at 7:30 p.m. and returning at 10:30 p.m. (232-4540). Tickets are \$10 per person and \$18 per couple.



Boston Flea Market Waterfront Festival

Film listings

These listings are compiled almost a week before theater bookings are finalized. New shows are often scheduled with little advance notification. Please call the theater before stoppin' out, and be advised that sneak previews are common on Friday and Saturday nights. Escapel

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: *Nijinsky*: Sun-Wed. 1, 3:15, 5:30, 7:45, 9:50
Rough Cut: Thurs-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
II: *West Side Story*: Sun-Tues. 1:45, 4:45, 8
Coal Miner's Daughter: Wed-Sun. 1, 3:15, 5:30, 7:45, 9:50
BEACON HILL I, II, & III (723-8110)
1 Beacon St.
I: *Readie*: Sun-Sun. 1:30, 3:30, 5:45, 8, 10
II: *Wholly Moses*: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
III: *Black Stallion*: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
CHARLES I, II & III (227-1330)
195-A Cambridge St.
I: *The Empire Strikes Back*: Sun-Sun. 1, 3:15, 5:30, 7:45, 10, 12:15
II: *La Cage aux Folles*: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
III: *Long Riders*: Sun-Sun. 1:30, 3:30, 5:45, 8, 10
CHERI I, II & III (536-2870)
Dalton St. nr. The Prudential Center.
I: *Tom Horn*: Sun-Sun. 1:15, 3:15, 5:30, 7:45, 10
II: *Urban Cowboy*: Sun-Sun. 1, 3:20, 5:40, 8, 10:15
III: *Up the Academy*: Sun-Sun. 1:15, 3, 4:30, 6:15, 8, 10
CINEMA 57 I & II (482-1222)
200 Stuart St.
I: *The Island*: Sun-Sun. 1, 3:15, 5:30, 7:45, 10:15
II: *The Shining*: Sun-Sun. noon, 2:30, 5, 7:30, 10
EXETER THEATER (536-7067)
Exeter St. at Newbury
Tin Drum: Sun-Sun. 2, 4:30, 7:10, 9:45
MUSIC HALL (423-3300)
268 Tremont St.
Call for feature.
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: *Stony Island*: Sun-Tues. 1:30, 3:10, 4:50, 6:30, 8:15, 10
Canterbury Tales: Wed-Sun. 1:20, 3:30, 5:40, 7:50, 10

II: *Wise Blood*: Sun-Tues. 3:55, 7:50, Wed-Sun. 4:15, 8
African Queen: Sun-Tues. 1:55, 5:50, 9:45
Beat the Devil: Wed-Sun. 2:30, 6:15, 9:55
PARIS (267-8181)
841 Boylston
Being There: Sun-Sun. 1, 3:15, 5:30, 8, 10:15
PI ALLEY I & II (227-6676)
237 Washington St.
I: *Bronco Billy*: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
II: *Friday the 13th*: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
PUBLICX CINEMA (482-1288)
166 Washington Street
Call for new feature.
SAXON (542-4600)
219 Tremont St.
Callula: Sun-Sun. 1:30, 4:30, 7:30, 10
SYMPHONY (262-3888)
252 Huntington Ave.
Call for features and times.

BROOKLINE

CHESTNUT HILL I, II, III & IV (277-2500)
Rte. 9 at Hammond St.
I: *The Shining*: Sun-Sun. 1, 4, 7:10, 9:55
II: *Tom Horn*: Sun-Thurs. 1:15, 3:25, 5:25, 7:45, 10
Blues Brothers: Fri-Sun. Call for times.
III: *Long Riders*: Sun-Thurs. 1:15, 3:15, 5:15, 7:45, 10
Brubaker: Fri-Sun. Call for times.
IV: *Wholly Moses*: Sun-Sun. 1, 3, 5, 7:30, 10
V: *Up the Academy*: Sun-Thurs. 1:30, 3:30, 5:30, 7:45, 10
Fame: Fri-Sun. Call for times.
CIRCLE CINEMA I, II & III (566-4040)
Cleveland Circle
I: *Urban Cowboy*: Sun-Sun. 1:30, 4:10, 7:10, 10
II: *Happy Hooker Goes to Hollywood*: Sun-Tues. 1:45, 3:45, 5:45, 7:30, 9:30
Empire Strikes Back: Wed-Sun. Call for times.
III: *Nude Bomb*: Sun-Thurs. 1:15, 3:15, 5:15, 7:20, 9:50
Can't Stop the Music: Fri-Sun. Call for times.
CINEMA BROOKLINE (566-0007)
Washington St. at Rte. 9
Call for feature and times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: *Dinner at Eight*: Sun-Tues. 7:40, Sun. 3:15

The Women: Sun-Tues. 5:15, 9:45
Nothing Sacred: Wed-Thurs. 7:50
Miracle of Morgan's Creek: Wed-Thurs. 6, 9:15
Breaking Away: Fri-Sat. 8, Sat. 4:10
The Graduate: Fri-Sat. 6, 9:50
Singin' in the Rain: Sun. 4:05, 7:55
The Pirate: Sun. 2:10, 6, 9:50
II: *Eighty-First Blow*: Sun-Tues. 7:10, Sun. 3:50
Ella Weisel's Jerusalem: Sun-Tues. 6, 9:20, Sun. 2:40
Cris: Wed-Sat. 7:35, Sat. 3:45
Spirit of the Beehive: Wed-Sat. 5:45, 9:35, Sat. 2
Homage to Chagall: Sun. 4:05, 7:30
Singing Blacksmith: Sun. 2:20, 5:45, 9:10

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St. near Harvard Square.
The Middleman: Sun-Tues. 7, 9:25, Sun. 4:30
All About Eve: Wed-Sun. 5:15, 9:35
Unfaithfully Yours: Wed-Sun. 7:40, Sat-Sun. 3:20
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center.
I: *Friday the 13th*: Sun-Thurs. 7:30, 9:25, Sun. 2, 3:50, 5:40
Little Darlings: Fri-Sun. Call for times.
II: *All That Jazz*: Sun-Thurs. 7:20, 9:40, Sun. 2, 4:30
Kramer vs. Kramer: Fri-Sun. Call for times.
GALERIA CINEMA (661-3737)
57 Boylston Street
Portrait of Teresa: Sun-Sun. 1:45, 3:45, 5:45, 7:45, 9:45
HARVARD SQUARE (864-4580)
1434 Mass. Ave.
Coal Miner's Daughter: Sun. 4, 8:10
Buddy Holly Story: Sun. 2, 6:10, 10:20
Annie Hall: Mon. 2:55, 7:35
Love and Death: Mon. noon, 4:35, 9:10
Bananas: Mon. 1:30, 6:05, 10:35
To Have and Have Not: Tues. 12:30, 4:15, 8:05
The Big Sleep: Tues. 2:15, 6, 9:50
Days of Heaven: Wed. 3:30, 7:50
Bomb for Glory: Wed. 1, 5:10, 9:30
Nashville: Thurs. noon, 4:15, 8:30
Play It Again, Sam: Thurs. 2:45, 6:55, 11:10
Star Trek: Fri. noon, 3:55, 7:55
Barbarella: Fri. 2:15, 6:10, 10:10
Apocalypse Now: Sat. 3:15, 8:15
Coming Home: Sat. 1, 5:55
Casablanca: Sun. 1, 4:30, 8:05
Maltese Falcon: Sun. 2:45, 6:15, 9:55



Geraldine Chaplin in *Cria!* at the Coolidge Corner

ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: *My Brilliant Career*: Sun-Sun. 2:30, 5, 7, 8:45, 10:30
II: *Best Boy*: Sun-Sun. 1:45, 3:45, 5:50, 7:45, 9:45
III: *The Wicker Man*: Sun-Sun. 2:15, 4:15, 6:15, 8:15, 10:15

FRI-SAT on or around midnight. For suburban midnights, see suburban listings.
Circle Cinema: *Urban Cowboy*; *Can't Stop the Music*; *Empire Strikes Back*.
Exeter Theater: *Rocky Horror Picture Show*.
Harvard Square: *Kentucky Fried Movie*.
Orson Welles: *Richard Pryor in Concert*; *Harder They Come*; *Attack of the Killer Tomatoes*.

MIDNIGHT MOVIES

The following theaters screen films

WHERE'S BOSTON is shown hourly each day from 10 am to 10 pm at 60 State St. (661-2425). Tix \$1.50-\$3.

FRENCH LIBRARY (266-4351) 53 Marlborough St., Boston, screens films each FRI-SUN at 8 pm. Tix \$2. June 15: "Rules of the Game," June 21-22: "Orpheus."

BF/WF (254-1616) 39 Brighton Ave., Allston, screens films and/or presents filmmakers each THURS and SAT at 8:30 pm. Admission \$3.

THE BRITISH HORROR FILM is explored each TUES at 7:45 pm by the American Cinema Society of Camb. at Modern Times Cafe, 134 Hampshire St., Camb. Tix \$2. June 17: "Frankenstein and the Monster from Hell."

WATERTOWN PUBLIC LIBRARY, 125 Main St., screens films each FRI at 7 pm. FREE. June 20: "On the Beach."

FRIDAY NIGHT AT THE MOVIES presents "screen gems" at 7 and 9 pm at the Blacksmith House, 56 Brattle St., Camb. (547-6789). Admission \$2. June 20: "Lemonade Joe."

FILM SPECIALS

SOMERVILLE LIBRARY, Highland Ave. and Walnut St., screens films each THURS at 6:30 pm. FREE. June 19: "The Freshman."

KEATON AND LLOYD: THE SILENT CLOWNS is a series of film biographies presented each TUES at 7 pm at the Central Sq. Library, 45 Pearl St., Camb. FREE. June 16: "The Freshman."

THE GREAT AMERICAN MOVIE MUSICAL is screened each THURS-FRI at 6 and 8 pm with a SUN double feature of both films at 6 and 8 pm at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Admission \$2. June 19: "Glorifying the American Girl," June 20: "This is the Army."

BRITISH FILM COMEDIES are screened on alternate WED at 2 pm at the Worcester Art Museum (799-4406). FREE. July 2: "Battle of the Sexes."

THURSDAY EVENING THEATER is a film series each THURS at 6 pm

GOOD DEALS

Good deals are subject to change at a moment's notice so check with the theater before taking off.

Academy Newton: \$2 for first show.
Allston Cinema: \$2 for first show of the day, \$1.50 for seniors till 5 pm.
Arlington. Capitol & Regent: \$1.25 Sun-Thurs., \$1.50 Fri-Sat.
Belmont Studio: \$1.50 all times.
Brattle Theater: \$2.50 before 6 pm, \$2.50 Wed. Discount coupons available.
Cinema Brookline: \$1.50 at all times.
Cleveland Circle: \$2 for first show.
Coolidge Corner: \$2.50 for last show of the night.
Fresh Pond Cinema: \$1.50 all times.
Harvard Square: \$2 till 6 pm Mon-Fri. (except holidays). \$2.50 at midnight, \$3 after 6 and on Sat, Sun. and holidays.
Nickelodeon: Discount coupons available. 5 admissions for \$12.
Orson Welles: \$1.50 with a Welles T-shirt Mon-Tues. Discount coupons too.
Publicx: \$1.25 all times.
Somerville. Broadway & Somerville: \$1.25 Sun-Thurs., \$1.50 Fri-Sat.
West Newton: \$1.25 for weekend mat.

at the North Cambridge Library, 70 Rindge Ave. (498-9086). FREE. June 19: "Story of Vernon and Irene Castle."
SUMMER FESTIVAL OF FILMS is presented each FRI evening at 5 and 7 pm at the Boston Public Library, Rabb Lecture Hall, Copley Square, Boston. FREE. June 20: "The Awful Truth."
HORROR FILM FESTIVAL is presented each THURS at 7 pm at the Brookline Library, 361 Washington St. (734-0100). FREE.
THE WELLNESS REVOLUTION, about improving health through lifestyle modification, is screened TUES, June 17 at 7:30 pm at the Cambridge YWCA, 7 Temple St. (491-6050). Admission \$1.
FATHERS, a documentary, is presented WED, June 18 at 8 pm at the Boston Hospital for Women, 221 Longwood Ave., Boston. FREE.
NEW RELATIONS, a documentary about changing male sex roles, is screened THURS, June 19 at 8 pm at the Harvard Science Center, One Oxford St., Camb. Donation \$5.

Orson Welles Cinemas

1001 Mass. Ave., Cambridge 868-3600
Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): John Heard, who plays Jack Kerouac in HEART BEAT, has become a cult status matinee idol in Boston. What was his first film? Last week's answer: TARGETS, Peter Bogdanovich and Boris Karloff.

"My Brilliant Career" sends your spirits soaring!...
...The best film to hit Boston in months! It's witty, charming, literate, understated, and quietly erotic."
- Michael Blown, BOSTON GLOBE



The breathtaking and haunting story of a free-spirited young maverick (Judy Davis in her dazzling screen debut) who tries to fight her way out of her farm family's poverty and avoid the trap of a "rich" marriage with a young local squire. Based on a classic and "scandalous" 1901 autobiography, MY BRILLIANT CAREER marks the stunning debut of an extraordinary young director, Gillian Armstrong and the "breakthrough" film for the Australian Cinema.
2:30, 5:00, 7:00, 8:45, 10:30

ACADEMY AWARD WINNER

A FILM BY IRA WOHL
'BEST BOY'
★★★★★

- Boston Globe - Boston Phoenix - The Real Paper



The classic story of a young man leaving home for the first time... except that Philly is 52 years old. Ira Wohl's powerful and touching Academy Award winning film.
1:45, 3:45, 5:50, 7:45, 9:45

The Late Shows

Fri. & Sat., June 20 & 21 at 12:15

1 **ATTACK OF THE KILLER TOMATOES**
The Worst Is Yet To Come!

2 **RICHARD PRYOR** Filmed Live in Concert

3 **THE HARDER THEY COME**

Held Over!

"PURE, BRILLIANT, SPINE-TINGLING FUN! IT'S THE MOST INSPIRED MYSTERY I'VE SEEN IN AGES, A KNOCKOUT!"

- Bruce McCabe, Boston Globe



THE WICKER MAN

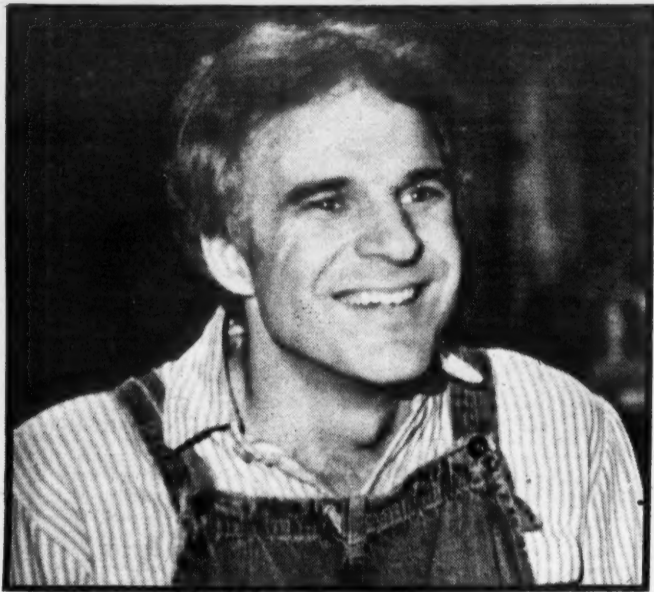
The uniquely original and long-awaited horror "classic" about pagan ritual in the 20th century as a Scottish policeman in search of a missing young woman uncovers an ancient fertility rite. As one local critic said: "it is a cross between 'King Kong' and Gilbert and Sullivan."
2:15, 4:15, 6:15, 8:15, 10:15

The First Annual 12-Hour Horror Film Marathon

FRIGHT NIGHT at the ORSON WELLES
Sat., July 5 at Midnight to Sun., July 6 at Noon.

Admission \$6.95
TICKETS ON SALE NOW at the Orson Welles' Box-Office

Suburban cinemas



Steve Martin is *The Jerk*, in *Somerville*

- ARLINGTON** Capitol (648-4340)
204 Mass. Ave.
All That Jazz: Sun-Thurs. 7, 9:20, Sun. 4:30
Kramer vs. Kramer: Fri-Sun. 7, 9, Sun. 5
ARLINGTON, Regent (642-1197)
7 Medford St.
Friday the 13th: Sun-Thurs. 7:15, 9, Sun. 5:30
Little Darlings: Fri-Sun. 7:15, 9, Sun. 5:30
BELMONT, Studio (484-1706)
376 Trapelo Rd.
Call for new feature and times.
BEVERLY, Cabot St. Cinema (927-3677)
86 Cabot St.
Le Grand David Magic Show: each Sun. 3, 8:15
All Things Bright and Beautiful: Mon-Tues. 5, 7, 9
Sound of Music: Wed-Thurs. 5, 8:15
BRAINTREE, General I-IV (848-1070)
South Shore Plaza
I: The Shining: Sun-Sun. 1:15, 4:10, 7:10, 9:50
II: Nude Bomb: Sun-Thurs. 1:30, 3:25, 5:10, 7:30, 9:30
Can't Stop the Music: Fri-Sun. 1, 3:15, 5:25, 7:45, 10
III: Bronco Billy: Sun-Sun. 1, 3:20, 5:30, 7:45, 10
IV: Kramer vs. Kramer: Sun-Wed. 1:15, 3:20, 5:30, 7:40, 9:45
Rough Cut: Thurs-Sun. 1, 3:15, 5:20, 7:35, 9:45
BROCKTON, General Five (588-5050)
Westgate Mall
I: Hollywood Knights: Sun-Wed. 1:15, 3:15, 5:10, 7:30, 9:30
Rough Cut: Thurs-Sun. 1, 3:15, 5:20, 7:35, 9:45
II: The Island: Sun-Sun. 1, 3:15, 5:20, 7:35, 9:45
III: Up the Academy: Sun-Thurs. 1:30, 3:30, 5:20, 7:30, 9:30
Blues Brothers: Fri-Sun. 1:30, 4:15, 7:20, 9:50
IV: All That Jazz: Sun-Tues. 1:45, 4:20, 7:20, 9:30
Empire Strikes Back: Wed-Sun. 12:30, 3, 5:20, 7:45, 10
V: The Shining: Sun-Sun. 1:15, 4:10, 7:10, 9:50
BROCKTON, Sack I-IV (963-1010)
Route 27
I: Bronco Billy: Sun-Sun. 1:10, 3:20, 5:30, 7:45, 9:50
II: Urban Cowboy: Sun-Sun. 1, 4:15, 7:15, 9:45
III: Last Tango in Paris: Sun-Sun. 1:15, 4:15, 7:15, 9:45
IV: Roadie: Sun-Sun. 1:15, 3:15, 5:20, 7:30, 9:50
BURLINGTON, General I-II (272-4410)
Route 128, exit 42
I: Kramer vs. Kramer: Sun-Wed. 1:15, 3:20, 5:30, 7:40, 9:45
Rough Cut: Thurs-Sun. 1, 3:15, 5:20, 7:55, 9:45
II: Bronco Billy: Sun-Sun. 1, 3:20, 5:30, 7:45, 10
CANTON, Oriental (828-8924)
636 Washington St.
Call for feature and times.
DANVERS, Liberty Tree (777-1818)
Liberty Tree Mall
I: Long Riders: Sun-Sun. 7:45, 9:45, Sat-Sun. 1:30, 3:30, 5:30
II: Roadie: Sun-Sun. 7:30, 9:30, Sat-Sun. 1:15, 3:15, 5:15
DANVERS, Sack Six (777-2555 or 593-2100)
Endicott St.
I: The Shining: Sun-Sun. noon, 2:30, 5, 7:30, 10
II: Up the Academy: Sun-Sun. 1:20, 3:20, 5:40, 7:40, 9:55, Fri-Sat. 11:45 pm
III: Black Stallion: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
IV: Last Tango: Sun-Sun. 1:15, 4:15, 7:15, 9:45
V: Tom Horn: Sun-Sun. 1:10, 3:15, 5, 7:35, 9:35, Fri-Sat. 11:50 pm
VI: Urban Cowboy: Sun-Sun. 12:10, 2:35, 5, 7:30, 9:55
DEDHAM, Showcase 8 (326-2100)
950 Providence St.
I: Wholly Moses: Sun-Sun. 1, 3, 5, 7:20, 9:25, Fri-Sat. 11:20 pm
II: Urban Cowboy: Sun-Sun. 1:50, 4:30, 7:15, 9:55, Fri-Sat. 12:20 am
III: The Island: Sun-Sun. 1:55, 4:25, 7:20, 9:45, Fri-Sat. midnight
IV: Long Riders: Sun-Sun. 1:30, 3:30, 5:15, 7:35, 9:55, Fri-Sat. 11:55 pm
V: Up the Academy: Sun-Thurs. 1:40, 7:25, 9:30, Sat-Sun. 3:30, 5:20
VI: Roadie: Sun-Sun. 1, 7:25, 9:50, Sat-Sun. 3:05, 5, Fri-Sat. 11:55 pm
VII: Happy Hooker: Sun-Tues. 1:20, 7:40, 9:50
Empire Strikes Back: Wed-Sun. Call for times.
VIII: Call for new feature.
FRAMINGHAM, General I-V (235-8020)
Route 9, Shopper's World
I: Tom Horn: Sun-Wed. 1:30, 3:30, 5:20, 7:20, 9:45
Rough Cut: Thurs-Sun. 1, 3:15, 5:20, 7:35, 9:45
II: Norma Rae: Sun-Thurs. 1, 3:15, 5:20, 7:35, 9:45
Blues Brothers: Fri-Sun. 1:30, 4:15, 7:20, 9:50
III: The Nude Bomb: Sun-Tues. 1:30, 3:25, 5:10, 7:30, 9:30
Empire Strikes Back: Wed-Sun. 12:30, 3, 5:20, 7:45, 10
IV: The Shining: Sun-Sun. 1:15, 4:10, 7:10, 9:50
V: Up the Academy: Sun-Thurs. 1:30, 3:30, 5:20, 7:30, 9:30
Can't Stop the Music: Fri-Sun. 1, 3:15, 5:25, 7:45, 10
NATICK, Sack 6 (237-5840)
Rte. 9, opp. Shopper's World
I: Wholly Moses: Sun-Sun. 1:05, 3:15, 5:15, 7:25, 9:40
II: Roadie: Sun-Sun. 1:15, 3:15, 5:20, 7:30, 9:50
III: Long Riders: Sun-Sun. 1:15, 3:15, 5:15, 7:30, 9:35
IV: Black Stallion: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
V: Bronco Billy: Sun-Sun. 1, 3:20, 5:30, 7:45, 9:50
VI: Urban Cowboy: Sun-Sun. 1, 4:15, 7:15, 9:45
NEEDHAM, Cinema (444-6060)
924 Great Plain Ave.
Call for feature and times.
NEWTON Academy (332-2524)
102 Beacon St., Newton Centre
I: Bronco Billy: Sun-Sun. 7:40, 9:50, Sat-Sun. 1:15, 3:20, 5:30
II: Black Stallion: Sun-Sun. 1:15, 3:15, 5:20, 7:30, 9:30
NEWTON, West Cinema (964-6060)
1296 Washington St.
I: Harold and Maude: Sun-Sun. 7:30, 9:30
II: Nijinsky: Sun-Sun. 7, 9:20
III: The Europeans: Sun-Tues. 7:25, 9:20
Till Marriage Do Us Part: Wed-Sat. Call for times.
Camelot: Sun.
PEABODY, General I-III (599-1310)
Northshore Shopping Center
I: Wholly Moses: Sun-Sun. 1:15, 3:15, 5:15, 7:25, 9:30
II: Bronco Billy: Sun-Sun. 1, 3:20, 5:30, 7:45, 10
III: Hollywood Knights: Sun-Thurs. 1:15, 3:15, 5:10, 7:30, 9:30
SAUGUS, General I-II (321-1345)
Route 1
I: The Island: Sun-Sun. 2, 4:25, 7:15, 9:30
II: All That Jazz: Sun-Thurs. 2, 4:30, 7:20, 9:40
Can't Stop the Music: Fri-Sun. Call for times.
SOMERVILLE, Broadway (625-5316)
81 Broadway
The Jerk: Sun-Thurs. 7, 9
Friday the 13th: Fri-Sun. 7:15, 9
SOMERVILLE, Somerville (625-1081) 50 Davis Sq
Friday the 13th: Sun-Thurs. 7:15, 9, Sun. 5:30
Kramer vs. Kramer: Fri-Sun. 7, 9, Sun. 5
STONEHAM General I-II (438-4050)
Routes 128 and 28
I: All That Jazz: Sun-Thurs. 7:20, 9:40, Sun. 2, 4:30
Can't Stop the Music: Fri-Sun. Call for times.
II: The Island: Sun-Sun. 7:15, 9:30, Fri-Sun. 2, 4:25
WALTHAM, General I-II (890-1064)
477 Winter St.
I: Friday the 13th: Sun-Thurs. 7:30, 9:25, Sun. 2, 3:50, 5:40
Little Darlings: Fri-Sun. Call for times.
II: All That Jazz: Sun-Thurs. 7:20, 9:40, Sun. 2, 4:30
Kramer vs. Kramer: Fri-Sun. Call for times.
WELLESLEY, Community (235-0047)
382 Washington St.
Call for feature and times.
WINTHROP, Kincaid (846-5562)
50 Putnam St.
Call for feature and times.
WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park
I: Urban Cowboy: Sun-Sun. 1:50, 7:15, 9:55, Sat-Sun. 4:30, Fri-Sat. 12:20
II: Nude Bomb: Sun-Thurs. 1, 7:40, 10, Sun. 3:10, 5
Can't Stop the Music: Fri-Sun. Call for times.
III: The Shining: Sun-Sun. 1:40, 7:20, 10, Sat-Sun. 4:30, Fri-Sat. 12:30 am
IV: Happy Hooker Goes to Hollywood: Sun-Tues. 1:30, 7:30, 9:35, Sun. 3:20, 5:10
Empire Strikes Back: Wed-Sun. Call for times.
V: Up the Academy: Sun-Thurs. 1:40, 7:25, 9:30, Sun. 3:20, 5:10
Blues Brothers: Fri-Sun. Call for times.

MOVIES

★ ★ ★ STAR THEATERS ★ ★ ★

West Newton Cinemas 1 2 3
1296 Washington St., Newton
964-6060 964-9214

CINEMA 1
Alan Bates
NIJINSKY
A TRUE STORY

CINEMA 2
Ruth Gordon
Harold and Maude

Sunday thru Tues
EUROPEANS

Wed. Thru Saturday
"Till Marriage Do Us Part"

Sunday Thru Tuesday
"Camelot"
Richard Harris

the MOVIES ALL SEATS \$1.50
MANCHESTER, N.H. 625-8500

MAD MAGAZINE PRESENTS
UP THE ACADEMY



Brattle Theatre

40 Brattle Street TR 6-4226

JUNE 15 - 17, SUNDAY - TUESDAY

Satyajit Ray's **THE MIDDLEMAN**
"★★★★ One of the Best Films of 1979!"
— Stephen Schiff, Boston Phoenix
7:00, 9:25, Sun. mat. 4:30

JUNE 18-24, WEDNESDAY-TUESDAY
TWO HOLLYWOOD CLASSICS

ALL ABOUT EVE directed by Joseph Mankiewicz.
With Bette Davis, Anne Baxter, Marilyn Monroe
"★★★★" — Stephen Schiff, Boston Phoenix
5:15, 9:35

and
UNFAITHFULLY YOURS directed by Preston Sturges.
With Rex Harrison and Linda Darnell.
"One of the best comedies ever made in this country!" — Pauline Kael
7:40, Weekend mat. 3:20

Every Wednesday at the Brattle Theatre
— All Seats All Shows \$2.50.

THE NICKELODEON CINEMAS

600 Comm. Ave.
247 - 2160

Boston, Just opp. the
Blandford St. stop on
B.C. Green Line MBTA



"THE CANTERBURY TALES"

A FILM BY PIER PAOLO PASOLINI

NEW ENGLAND PREMIERE STARTS WEDNESDAY
1:20 / 3:30 / 5:40 / 7:50 / 10:00

The Nickelodeon's own tribute to John Huston. HELD OVER!

John Huston's WISE BLOOD

Based on the novel by Flannery O'Connor

Through June 17 at 3:55 / 7:50

Starting June 18 at 12:45 / 4:20 / 8:00

(June 20 a 10:00 show replaces 8:00 show)

PG

From NEW LINE CINEMA



Through Tues., June 17

THE AFRICAN QUEEN

Starring Katharine Hepburn and
Humphrey Bogart.

1:55 / 5:50 / 9:45

plus

June 18 - June 24, Wed. - Tues.

BEAT THE DEVIL

Starring Humphrey Bogart,
Jennifer Jones, and Peter Lorre.

2:40 / 6:15 / 9:55
(no 9:55 show Fri., June 20)

Tech Hifi's Truckload

This Thursday, Friday, and Saturday.

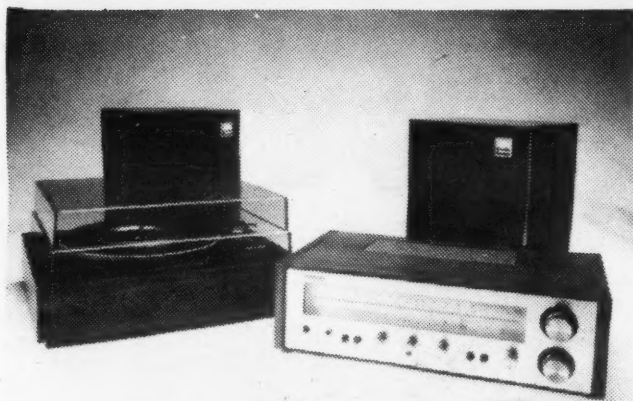
This Thursday, Friday, and Saturday (June 19, 20, and 21), you'll find Technics components on sale at Tech Hifi at special low prices.

We've received *truckloads* of some of the most popular Technics components at reduced truckload prices. And we're passing the savings on to you!

During Tech Hifi's Technics Truckload Sale, you can save on complete systems, as well as receivers, tape decks, turntables, tuners, and amplifiers.

Tech Hifi is the best place to buy hi-fi. At Tech Hifi we give you soundrooms where you can compare the leading brands. At Tech Hifi you'll find a bigger selection than you'll find in any other catalog stores. And even at these special truckload prices, you still get all of Tech Hifi's famous guarantees. Like our 7-Day Moneyback Guarantee, Full-Credit Swap, and more.

Listen to what your money can buy. Come in on Thursday and Saturday at Tech Hifi's Technics Truckload Sale.



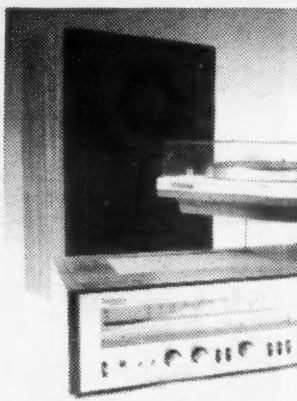
This \$189 system combines a best-selling Technics SA-80 stereo receiver with 15 watts per channel (8 ohms, 40-20kHz., @ .3% THD), wide-range Studio Design 16 loudspeakers, and a fully-automatic, multiple-play Collaro 1251 turntable with a Philips cartridge. Fine sound and FM reception at a budget price!

\$189



This \$349 system delivers rich, detailed sound. It has Technics SB-P1000 vented speakers with Linear Phase design for extra focus. They're powered by a Technics SA-202 receiver with 30 watts per channel (8 ohms, 30-20kHz., @ .04% distortion). The turntable is a belt-driven, multiple-play BSR 255 with an ADC cartridge.

\$349

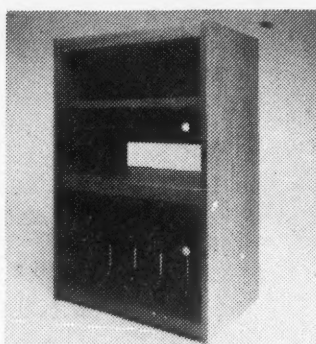


Our \$549 system has plenty of power for larger than-average rooms. The Technics SA-500 receiver is powered by a 55 watt per channel Technics SA-500 receiver. The turntable is a fully-automatic, single-play Garrard GT-25, complete with an ADC magnetic cartridge.



This system sounds as great as it looks! It has a Technics SU-8044 amplifier with 38 watts per channel at 0.02% THD and a Technics ST-8011 tuner. The loudspeakers are 3-way Linear Phase Technics SB-6060's, with powerful 12-inch woofers. The turntable is an automatic, single-play Technics SLB-3 with an ADC cartridge. Price includes a Technics SH510A equipment rack.

\$899



A Technics equipment rack at a truckload price.

Technics SH-510A equipment cabinet has 3 equipment compartments with 2 adjustable shelves. Record storage compartment with glass doors. Handsome walnut grained vinyl finish.

\$49

A 110-watt Technics receiver at a truckload price.

Technics SA-500 receiver has 55 watts per channel at only .04% THD. Features include LED power meters, dual tape monitors, special low/high boost switches, and more. All Technics receivers at truckload prices.

\$199



AMHERST 15 East Pleasant Street
BOSTON 240A Newbury Street
BROCKTON At Rt. 27 & Pleasant St.
BROOKLINE 870 Commonwealth Ave.

CAMBRIDGE 38 Boylston St., Harvard Sq.
CAMBRIDGE 182 Massachusetts Ave.
DANVERS 198 Endicott Street
DEDHAM 850 Providence Hwy. (Rt. 1 North)

FRAMINGHAM 50 Worcester Hwy. (Rt. 9)
HANOVER At Hanover Mall Extension
HYANNIS Rt. 132 In Capetown Plaza
QUINCY 464 Washington St. corner of So. Artery W

Our "HIFI BARGAIN CENTERS": CAMBRIDGE 95 First St., Lechmere Sq. - WALTHAM 667 Main Street - BURLINGTON Vinebrook Plaza - SHREWSBURY 90

TECH HIFI STORES are also in Vermont, New York, New

s Technics d Sale

o buy stereo. Because
re you can play and
At Tech Hifi, you get a
d in department or
se low Truckload Sale
Hifi's famous guaran-
k Guarantee, 3-Month

an buy Thursday, Friday
chnics Truckload Sale.

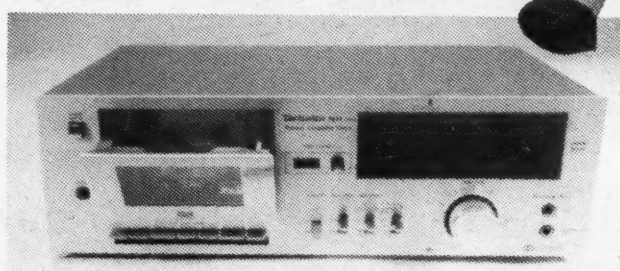


plenty of power, even for larger-
The loudspeakers are 3-way
e speakers have 10-inch vented
o bass and high output. They're
per channel
iver. The belt-
lly-automatic.
-25,

\$549



Technics



A Technics cassette deck at a truckload price.

Technics RS-M11 Dolby® cassette deck is metal-tape ready, has 3 position bias/eq tape settings, full auto stop, and fast-response fluorescent bar-graph peak meters. All Technics cassette decks at truckload prices. **\$139**



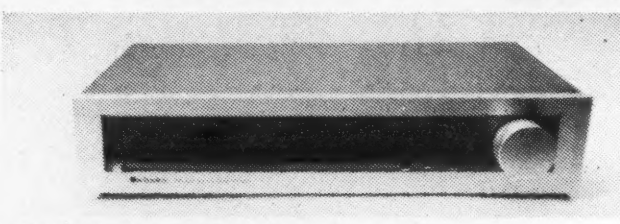
A 76-watt Technics amplifier at a truckload price.

Technics SU-8044 integrated amplifier delivers *38 watts per channel at just 0.02% THD. Has peak-reading fluorescent power meters and separate tape recording selector switch with dubbing. All Technics amplifiers at truckload prices. **\$169**



A Technics direct-drive turntable at a truckload price.

Technics SL-B3 direct-drive turntable is fully-automatic, single-play. Has lighted strobe, pitch controls, auto repeat feature, special anti-resonance feet, front controls. Less cartridge. All Technics turntable at truckload prices. **\$109**



A Technics tuner at a truckload price.

Technics ST-8011 AM/FM stereo tuner has dual function LED dial pointer, servo-lock automatic fine tuning, plus LED signal strength and center tune indicators. All Technics tuners at truckload prices. **\$129**

tech hifi

Quality components at truckload prices.

Just a partial list. Many more unadvertised specials in all stores. Items subject to availability. All power ratings into 8 ohms, 20-20kHz, unless otherwise specified. Not responsible for typographical errors.

SAUGUS Rt. 1 Northbound, Augustine Plaza
SPRINGFIELD 1376 Boston Rd. & Parker St.
STONEHAM 352 Main Street
WORCESTER 301 Park Avenue

THE SERVICE CENTER: 870 Comm. Ave.
PROVIDENCE, R.I. 165 Angell Street
WARWICK, R.I. 1989 Post Road

MANCHESTER, NH K-Mart Shopping Plaza
NASHUA, NH Nashua Mall Extension
SALEM, NH 390 So. Broadway (Rt. 28 South)



RV 304 Turnpike Road - BROCKTON 375 No. Montello Street (Rt. 28) (Some advertised equipment and guarantees may not be available in the Hifi Bargain Centers)
New Jersey, Connecticut, Michigan and Ohio.

Movie Madness
Cinema Bookstore
1642 Massachusetts Ave., Cambridge
492-6267

MOVIES

See him
before
he sees you.



McQUEEN
IS
TOM HORN
Based on the True Story

First Artists presents
STEVE McQUEEN in "TOM HORN"
A SOLAR-FRED WEINTRAUB Production
Music by ERNEST GOLD
Executive producer STEVE McQUEEN
Screenplay by THOMAS McGUANE and BUD SHRAKE
Produced by FRED WEINTRAUB
Directed by WILLIAM WIARD

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT SURVEILLOR

Filmed in Panavision® Technicolor®

Distributed by Warner Bros.
A Warner Communications Company
© 1980 WARNER BROS. INC.

SACK
CHERI 1-2-3
50 DALTON OPP. INDIAN
BOSTON 536-2870

GENERAL CINEMA
CHESTNUT HILL
RTE. 9 at HAMMOND ST.
277-2500

GENERAL CINEMA
FRAMINGHAM
RTE. 9 SHOPPERS WORLD
235-8020

SACK
CINEMA CITY
DANVERS
593-2100
EXIT 24 OFF RT. 128

**"ABSOLUTELY
WONDERFUL
ENTERTAINMENT."**

—Gene Shalit, WNBC-TV "Today" Show

**"AN ENTICINGLY
BEAUTIFUL MOVIE."**

—Rona Barrett, ABC-TV

**"EVERY FRAME
A MASTERPIECE."**

—Fred Yager, Associated Press



"THE BLACK STALLION" Starring KELLY RENO • TERI GARR • CLARENCE MUSE
HOYT AXTON • MICHAEL HIGGINS and MICKEY ROONEY
Music by CARMINE COPPOLA Editor ROBERT DALVA Director of Photography CALEB DESCHANEL
Screenplay by MELISSA MATHISON & JEANNE ROSENBERG and WILLIAM D. WITTLIFF
Based on the novel by WALTER FARLEY Executive Producer FRANCIS COPPOLA
Produced by FRED ROOS and TOM STERNBERG Directed by CARROLL BALLARD

DOLBY STEREO
IN SELECTED THEATRES

From ZOETROPE STUDIOS Technicolor®

GENERAL ADVERTISING

United Artists
A Transamerica Company

SACK
BEACON HILL
1 BEACON at TREMONT
BOSTON 723-8110

SACK CINEMA
NATICK
237-5840 ROUTE 9
OPP. SHOPPERS' WLD.

ACADEMY TWIN
CINEMA
NEWTON CENTRE
332-2524

SHOWCASE
DEDHAM
326-4955
ROUTE 1 at 128

SACK
CINEMA CITY
DANVERS
593-2100
EXIT 24 OFF RT. 128

Film strips

compiled by David Chute



MOVIE OF THE WEEK: Fame (1980). English director Alan Parker's first film since *Midnight Express* is a jumpy, fast-moving musical about the kids who attend New York's High School of the Performing Arts. Anne Meara is on hand, as an English teacher, and some filmgoers may recognize Irene Cara (*Sparkle*, *Aaron Loves Angela*), Barry Miller (*Saturday Night Fever*, *Voices*), and Paul McCrane (*Rocky II*), but most of the kids who star in the film are unknowns — and one of them, a Harlem native named Gene Anthony Ray, is an electrifying screen presence. The music is by Michael Gore, Lesley's brother. *Opens Friday, June 20, at the Paris, the Chestnut Hill, and in the suburbs.*

A

★★★**THE AFRICAN QUEEN (1951).** Humphrey Bogart won an Oscar for his performance as a hard-drinking skipper who falls for priggish Katharine Hepburn as he ferries her down a perilous African river to torpedo a German battleship. James Agee wrote the script from C.S. Forester's World War I adventure yarn, and John Huston directed. Bogie and Kate have both been shown to better advantage elsewhere, but their romantic chemistry is galvanizing, and the film itself has aged well. *Nickelodeon.*
★★★**ALL ABOUT EVE (1950).** A deliciously acid look at the bitchy world of the theater, this chronicle of the rise to fame of a perfidious actress was Joseph Mankiewicz's finest hour: he garnered twin Oscars for his direction and screenplay. Although the dialogue is smart and stylish, the acting takes the cake. As the displaced prima donna, Bette Davis is riveting, and Anne Baxter is equally good as her fiendish competitor. They are ably supported by George Sanders, Celeste Holm, Gary Merrill and — for one blissful scene — the young Marilyn Monroe. *Brattle.*

★★★**ALL THAT JAZZ (1979).** Bob Fosse's grotesque autobiographical film is self-serving, garish, overdone, and finally wearying. In his story of Joe Gideon (Roy Scheider), a fabulously gifted and successful choreographer-director, Fosse tells us more than we ever wanted to know about himself, from his early-morning bathroom routine to how he mistreats numberless beautiful and talented women. Photographed by Fellini's great cinematographer, Giuseppe Rotunno, the movie overflows with garish, stupefying fantasy sequences. The backstage and bedroom action is interrupted by cuts to a musty cosmic dressing room, where Scheider coos pious howlers about life, love, and art to a white-draped Jessica Lange (as Lady Death). And a re-enactment of Fosse's real-life heart attack brings on a lavish musical number (the kitschiest thing on film since *The Wiz*) during which the principals sing "Bye Bye Life" to the tune of the Everly Brothers' "Bye Bye Love." Unforgivable. With Ann Reinking, Leland Palmer, and Ben Vereen. *Fresh Pond.*

★★★**ANNIE HALL (1977).** Woody Allen's best film is about a New York nightclub comedian who wins and then loses the love of a beautiful Midwestern WASP. Since the movie stars Allen and Diane Keaton, it's hard not to take it as an autobiographical statement. Indeed, in many ways *Annie Hall* feels like an early summing-up. One had always wondered what would happen if Allen took off the ingratiating, nice-guy mask and revealed what he really thought of the world; he does so here and the results are both melancholy and devastatingly scornful. Beautifully shot by Gordon Willis. *Harvard Square.*

★★★**APOCALYPSE NOW (1979).** Francis Coppola's film, loosely based on Conrad's *Heart of Darkness*, is a hallucination of the Vietnam War — Vietnam as the end of the world. And some of its scenes immerse us in more tumult, more information, and more fear than the movies have ever offered before. In fact, the film is so vivid and unnerving that it almost doesn't matter if its story is messy, its acting variable, and its script downright trashy (especially Michael Herr's narration, delivered in a "hard-boiled" monotone by Coppola's Marlow-figure, Martin Sheen). Besides the boring last half-hour, during which a logy Marlon Brando mutters Kurtzian profundities, the worst things in it are the attempts to arouse sentiment, the best are the flabbergasting battle sequences — in which Coppola and cinematographer Vittorio Storaro forge a nightmare beauty out of sheer destruction. And the ferocious, confident performance of Robert Duvall, as Colonel Kilgore, a jaunty lunatic who has embraced and been invigorated by the war, is the only one powerful enough to stand up to the film's visual (and aural) force. *Harvard Square.*

★★★**ATTACK OF THE KILLER TOMATOES.** Winner of the coveted Golden Turkey Award for one of the Worst Achievements in Hollywood History, this schlock parody made somewhere in the Midwest was an entry in last April's World's Worst Film Festival in New York. Obviously a must-see. *Orson Welles.*

★★★**THE BIG SLEEP (1946).** Howard Hawks's witty, evocative film of Raymond Chandler's novel is one of the great films noirs. Its plot was so confusing, even to Hawks and screenwriter William Faulkner, that it launched a new era in detective films, one in which the focus was on the character and behavior of the gumshoe rather than on who done what. Humphrey Bogart plays Philip Marlowe to perfection; Martha Vickers is the naughty nymph; and Lauren Bacall is her "very nice" sister. *Harvard Square.*
★★★**THE BLACK STALLION (1979).** In his first fiction feature, Carroll Ballard brings Walter Farley's classic 1941 children's novel to life in a way that may enrapture grown-ups even more than their toddlers. The story itself — about a boy's love for a wild horse — is so familiar by now that suspense and narrative momentum are out of the question. But what's enchanting about this film is its surface. *The Black Stallion* uses natural beauty to celebrate the adventure of seeing. In Caleb Deschanel's cinematography, the browns, blacks, and sky blues of a Mediterranean island, the tumult of a shipwreck, the glint of gems in a shipboard poker game — all suggest the way adventure feels to a child. *Orson Welles.*

revolutions and delicatessens. *Harvard Square.*

★★**BARBARELLA (1968).** Jane Fonda plays the heroine of the famous French sci-fi comic strip in Roger Vadim's silly but ingeniously erotic plunge into the kinky 41st century. The special effects remain memorable almost as long as the sight of Ms. Fonda in umpteen stages of deshabille. With John Philip Law, Milo O'Shea and, as the evil underworld queen, Anita Pallenberg. *Harvard Square.*

★★**BEING THERE (1979).** Photographed in rich, deep colors by Caleb Deschanel (*The Black Stallion*), Hal Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately jest we expect from European films and almost never see in American ones. Chance, the 50ish hero (Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can remember. All he knows of the world outside is what he's seen on television. Kosinski's mordant premise is that, in tube-fed America, this utterly vacant soul could be taken for a sage, even a political potentate. Kosinski's joke is resonant, but it's also the movie's only joke: Chance is always overestimated in the same way, whether by a millionaire (Melvyn Douglas, who won an Oscar for his performance), by his wife (Shirley MacLaine), or even by the President of the United States (Jack Warden). He is less a character than a cipher. And as a metaphor, he's shoddy and inconsistent. Indeed, we'd hardly care about him at all if it weren't for Sellers, whose apparently affectless performance is really an interplay of a thousand tiny, fleeting emotions. *Paris.*

★★★**BEST BOY (1979).** Ira Wohl's Oscar-winning feature about his retarded 52-year-old cousin Philly is a great documentary, a transcendent comedy that draws us into an intimate, fascinated relationship with its spunky hero. In the process, it sweeps away all the discomfort — the curiosity mingled with revulsion — that the retarded usually inspire and replaces it with liberating laughter. As Philly makes his first steps toward an independent existence (on one level, he's just another nice Jewish boy leaving his family for the first time), he becomes a real hero, and in the narrative structure of the movie, he works the way great fictional characters often do: his functions and desires are simplified, so that we can get a look at how they operate. The director himself first urged Philly's aging parents (who are observed with the same tenderness lavished on Philly) that it was time for their "best boy" to begin preparing for their deaths. He is the story's prime mover and one of its main characters, and his film, a breakthrough for the personal documentary, lets us in on the life of an American family as participants, not just observers. The members of his family laugh at Philly when he does stupid things, and they enjoy his generosity of spirit. In short, they treat him as a human being. And through the course of the film, we come to share their attitudes, loving Philly not in spite of what he is, but because of it. *Orson Welles.*

★★★**THE BLACK STALLION (1979).** In his first fiction feature, Carroll Ballard brings Walter Farley's classic 1941 children's novel to life in a way that may enrapture grown-ups even more than their toddlers. The story itself — about a boy's love for a wild horse — is so familiar by now that suspense and narrative momentum are out of the question. But what's enchanting about this film is its surface. *The Black Stallion* uses natural beauty to celebrate the adventure of seeing. In Caleb Deschanel's cinematography, the browns, blacks, and sky blues of a Mediterranean island, the tumult of a shipwreck, the glint of gems in a shipboard poker game — all suggest the way adventure feels to a child. *Orson Welles.*

★★★**THE BIG SLEEP (1946).** Howard Hawks's witty, evocative film of Raymond Chandler's novel is one of the great films noirs. Its plot was so confusing, even to Hawks and screenwriter William Faulkner, that it launched a new era in detective films, one in which the focus was on the character and behavior of the gumshoe rather than on who done what. Humphrey Bogart plays Philip Marlowe to perfection; Martha Vickers is the naughty nymph; and Lauren Bacall is her "very nice" sister. *Harvard Square.*

★★★**THE BLACK STALLION (1979).** In his first fiction feature, Carroll Ballard brings Walter Farley's classic 1941 children's novel to life in a way that may enrapture grown-ups even more than their toddlers. The story itself — about a boy's love for a wild horse — is so familiar by now that suspense and narrative momentum are out of the question. But what's enchanting about this film is its surface. *The Black Stallion* uses natural beauty to celebrate the adventure of seeing. In Caleb Deschanel's cinematography, the browns, blacks, and sky blues of a Mediterranean island, the tumult of a shipwreck, the glint of gems in a shipboard poker game — all suggest the way adventure feels to a child. *Orson Welles.*

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
● A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment of their worth.

B

★★**BANANAS (1971).** For many, Woody Allen's funniest film. The bad jokes thud horribly, but the good ones reach heights of hilarity Allen has never scaled elsewhere. The plot has something to do with

to someone who does not yet refer to life as the "daily grind." The opening section, when the stallion and young Alec Ramsey (Kelly Reno) are cast away together, is altogether ravishing; when the film returns to America, some of the wonder is lost, although Mickey Rooney, as an avuncular horse trainer, gives a delightful, carefully observed performance. *Beacon Hill, Academy, suburbs.*

THE BLUES BROTHERS (1980). At last: the true story of Jake and Elwood Blues, the notorious "musicians" from Chicago whose croaky renditions of chestnuts like "Hold On, I'm Coming" have touched the hearts (if not the souls) of teenagers across America. Starring John Belushi and Dan Aykroyd, and directed by Jon Landis (*National Lampoon's Animal House*). *Cheri, Chestnut Hill, suburbs.*

★ ★ BOUND FOR GLORY (1976). Derived from Woody Guthrie's 1945 autobiography, Hal (Shampoo, Harold and Maude) Ashby's careful, anecdotal film is far more successful as a misty evocation of the American West during the Depression than as biography. Cinematographer Haskell Wexler has recreated the '30s with a flair bordering on the visionary, and his almost Biblical picture of the Dust Bowl is dazzling. But Ashby and screenwriter Robert Getchell (*Alice Doesn't Live Here Anymore*) are so intent on anointing Guthrie an American Hero, a sort of Moses of migrant workers, that they end up trivializing him. The fault isn't David Carradine's — his lead performance is warm and convincing, as are the excellent supporting turns by Ronny Cox, Melinda Dillon, Gail Strickland and Randy Quaid. *Harvard Square.*

BRONCO BILLY (1980). *Every Which Way But Loose* was Clint Eastwood's Burt Reynolds movie. This one, we're told, is his Frank Capra movie. He's raised his sights a bit, but when is he going to start making Clint Eastwood movies again? This time Eastwood plays the owner of a traveling Wild West show struggling to keep his shoestring operation afloat despite the depredations of a runaway heiress (Sondra Locke) and such gonzo employees as Scatman Crothers, Sam Bottoms and Bill McKinney. Directed by Clint Eastwood. See "Trailers," *Pi Alley, Academy, suburbs.*

BRUBAKER (1980). Robert Redford plays a prison warden with a heart of gold (!), a character based on Thomas Murton, former professor of criminal science at the University of Minnesota, who became a crusader bent on reforming a state prison farm. The good news is that the screenplay was written by W.D. Richter (who wrote the recent *Invasion of the Body Snatchers*). The bad news is that director Bob Rafelson (*Five Easy Pieces*) was fired early in the shooting and replaced by Stuart Rosenberg (*The Drowning Pool, W.U.S.A.*). Will gold triumph? *Beacon Hill, Chestnut Hill, suburbs.*

★ ★ ★ THE BUDDY HOLLY STORY (1978). A modest, high-spirited, often sappy B-picture with a conventional script by Robert Gittler. But it is propelled to a kind of greatness by Gary Busey's feral portrayal, one of the most intense, lived-in pieces of acting of the '70s. Busey's hot, unpolished performance creates a new kind of hero, a rock 'n' roller whose stage presence tells us clearly and completely who he is. *The Buddy Holly Story* plays fast and loose with the facts and it lacks life around the edges, but it may be a classic rock 'n' roll picture. *Harvard Square.*

C

★ ★ LA CAGE AUX FOLLES (1978). A routine comedy of errors, performed in "gay face," this film is partly redeemed by the accomplished camping of its actors: Ugo Tognazzi, charming and dignified as the proprietor of a St. Tropez nightclub specializing in female impersonation, and Michel Serrault, who is also Tognazzi's long-time lover. Edouard Molinaro's determinedly gag-flixated farce centers on the chaos that erupts when Tognazzi's son brings the ultra-respectable parents of his bride-to-be home to meet Papa. Molinaro never explores the ambiguous central relationships and he doesn't lend his movie enough speed and wit to work on us all by itself. But he puts the performers front and center, and they prove very entertaining indeed. *Charles.*

CALIGULA (1980). A movie has to be pretty, um, remarkable for director Tinto Brass (*Madame Kitty*) to demand that his name be removed from the credits. But then *Penthouse* publisher Bob Guccione, who, um, supervised the filming, is a pretty remarkable guy. This film, which stars Malcolm McDowell, and features Teresa Ann Savoy, Helen Mirren, Peter O'Toole, and John Gielgud, cost about \$12 million. It also, um, features a lot of naked boys and girls in various stages of defilement. This, apparently, qualifies it to be the subject of umpteen complete issues of *Penthouse* magazine. It also qualifies it as an expensive, um, attraction: tickets cost \$6 apiece. See "Trailers," *Saxon.*

CAN'T STOP THE MUSIC (1980). The unstoppable Altan Carr put together this lavish musical that purports to tell about how the Village People came together. Directed by Nancy Walker, the film features Valerie Perrine, Steven Guttenberg, the screen debut of Bruce Jenner, and the screen debut of, you guessed it, the Village People. We suspect that this movie was not made with the cooperation of the Young Men's Christian Association. *Cheri, Circle, suburbs.*

THE CANTERBURY TALES (1972). Before he died, Pier Paolo Pasolini completed what he called a "trilogy of pleasure": *The Decameron (1971)*, *The Arabian Nights (1974)*, and this adaptation of Chaucer's masterpiece. Shot on location in England, the film is rated X — which doesn't necessarily mean that it's *Son of Salo, Nickelodeon.*

★ ★ ★ CASABLANCA (1943). One of Hollywood's luckiest accidents — it nearly starred Ronald Reagan and Ann Sheridan and was allegedly made without a final shooting script — *Casablanca* seems never to diminish "as time goes by," perhaps because no other film so perfectly captures its World War II, pre-film noir era. The story is little more than a modest spy meller, albeit with some lovely plot twists ("round up the usual suspects"). But what continues to grip viewers generation after generation is the perfectly modulated pace, whenever it threatens to get fearful, director Michael Curtiz and company turn on the toughness. Humphrey Bogart delivers one of his finest performances as Rick Blaine, at once hardened and idealistic, and Ingrid



Brooke Adams and Richard Gere in Days of Heaven

Bergman undergoes unlikely shifts of sentiment without missing a beat. *Harvard Square.*

★ ★ ★ COAL MINER'S DAUGHTER (1980). Director Michael Apted and screenwriter Tom Rickman may not have intended their adaptation of Loretta Lynn's autobiography to be a movie extolling marriage, but its best sections — roughly the first hour — are exactly that. Loretta Lynn (very persuasively played by Sissy Spacek), and her husband, Doolittle (Tommy Lee Jones in a beefy, sly, good-humored portrayal) came from the hills of Kentucky, a pocket of American society that's as remote from current mores as Patagonia, the pristine, nearly legendary setting lets the film depict nuptial bliss without leavening it with contemporary cynicism — or schmaltz. Almost everything that happens in the hillbilly sections and in the early days of Loretta's musical career is magical. But when Loretta finally gets to the Grand Ole Opry, the movie falls back on the "agony of fame" clichés that we've seen before in countless show-biz biographies. And the story of the marriage, which is what holds the movie together, gets lost in the shuffle. *Harvard Square.*

★ ★ ★ COMING HOME (1978). This anti-Vietnam film should have been one of the major events of 1978. Instead, it's a toothless romance, a "greening of America" film that wouldn't offend the most rabid hawk. Jane Fonda plays the prim, buttoned-down wife of gung-ho Marine captain Bruce Dern; after Dern embarks for Vietnam, she falls into an affair with anti-war paraplegic Jon Voight. The film skirts thorny political questions, opting for a pacifist approach that doesn't differ much from the non-controversial stances of such post-World War II movies as *The Best Years of Our Lives*. Fonda gives an uncharacteristically pallid performance — she's reining herself in here — and Bruce Dern is hopelessly miscast, but Jon Voight brings a dazzling mixture of burnished integrity and boyish sexuality to his role. In fact, he's too wonderful, Voight is to paraplegics what Sidney Poitier once was to blacks. *Harvard Square.*

★ ★ ★ CRIA (1976). Carlos Saura's powerful, exquisitely crafted study of the loneliness of childhood. Ana Torrent, the remarkable nine-year-old who was so superb in *Spirit of the Beehive*, plays the middle daughter in a prosperous 1950s Madrid family, as a result of a series of happenstances, she's come to believe that she can control life and death. The film peers into the child's world without entirely abandoning the adult point of view, and the result is an affecting compassion for all but the film's most villainous characters. Geraldine Chaplin has some of her finest moments on film, doubling as Ana's overwrought, sickly mother and as the grown-up Ana. *Coolidge Corner.*

D

★ ★ ★ DAYS OF HEAVEN (1978). Terrence Malick's second film (*Badlands* was the first) isn't a masterpiece, but its ambitions and craftsmanship put it on a level few other films even aspire to. The plot is as harsh and strange as a folk tale: three rootless refugees from city squalor (Richard Gere, Brooke Adams and Linda Manz) call down apocalyptic ruin on terminally ill Texas wheat farmer Sam Shepard. The sharp, airy photography by Nestor Almendros knocks the wind out of you. Each image, no matter how scabrous, is presented with equal detachment, and the people soon shrink to insignificance. The imagery perfectly embodies Malick's neo-Manichean metaphysics, in almost every frame, malignancy and aching beauty coexist. Based on a tale from Genesis, this is the only movie in memory that captures the bleak, incantatory tone of the Old Testament. *Harvard Square.*

★ ★ ★ DINNER AT EIGHT (1933). With the help of writers Herman J. Mankiewicz, Frances Marion and Donald Ogden Stewart, George Cukor actually improved the sharp, witty Edna Ferber-George Kaufman play about denizens of New York high society invited to dinner during the Depression. Puckering, sashaying, and talking like an old 78 rpm record, Jean Harlow is at her best as the sluttish wife of industrialist Wallace Beery, but the picture is almost stolen from her by Mane Dressler as a faded actress. Billie Burke and Lionel Barrymore, May Robson, Lee Tracy and Edmund Lowe are also on hand. *Coolidge Corner.*

E

THE EIGHTY-FIRST BLOW (1975). A recent documentary on the rise of Nazism and the Holocaust, made by survivors based in Israel. The film begins in the '30s, with a depiction of European ghetto life, and ends with a compilation of Nazi-shot concentration-camp footage, with narration derived from testimony at the trial of Adolf Eichmann. A Boston theatrical premiere. Shown with *Elie Wiesel's Jerusalem*, a documentary written and narrated by the novelist. *Coolidge Corner.*

★ ★ THE EMPIRE STRIKES BACK (1980). Although it's a luscious piece of filmmaking — even noisier, zippier, and dazzling-er than the original *Star Wars* — George Lucas's sure-fire sequel (directed by Irvin Kershner) is peculiarly unsatisfying. It's not just that the ending leaves a dozen plot threads dangling, as if to set us up for

further episodes (seven more are threatened). While boasting the most accomplished display of special effects the movies have ever mounted, *Empire* exhibits ominous intellectual pretensions. Lucas strives to push his comic-book daydream toward the Homeric, and the throw-away, toy-shop trashiness that made *Star Wars* so much fun is missing. Director Kershner conjures up a glittery sense of menace, an inhospitable universe in which anything at all can betray you; and there are marvelous new creatures and uniformly richer performances from all the principals. But watching Lucas try to build an epic out of the clichés he once sported with is rather like watching a hobo try to build a palace from old gin bottles. *Charles.*

★ ★ THE EUROPEANS (1979). This adaptation of an early Henry James novel succeeds mainly because director James Ivory has a fine eye for actors. James's story of Boston's strait-laced Wentworth family, which is agitated by a visit from worldly foreign relatives, has been faithfully and perceptively adapted, and its very Jamesian obsession with careful portraiture gives it a somewhat artificial air. But then Lee Remick, as an expatriate American on the lookout for a husband, will flash an amazingly eloquent smile; or Lisa Eichhorn, in an exquisitely nuanced performance as the Wentworths' romantic youngest daughter, will invest the word "boudoir" with all the allure of a forbidden ritual. At moments like these, *The Europeans* comes wonderfully alive. Of the central performers, only Robin Ellis (TV's Ross Poldark) seems stiff and uncertain; Wesley Addy, as the Wentworth patriarch, Helen Stenborg, as an invalid mother, and Kristin Griffith (of *Interiors*), as Ellis's sweet, perky sister, are just about perfect. *West Newton.*

F

FRANKENSTEIN AND THE MONSTER FROM HELL (1972). The last in Hammer Films' Frankenstein series, and horror director Terence Fisher's most recent film, this rarely seen entry is reportedly the grisliest offering in the entire Hammer library. With an emaciated-looking Peter Cushing as the nefarious baron and David Prowse (Darth Vader) as the monster, a curious creation that resembles a gorilla crossed with a Japanese sumo wrestler. *American Cinema Society at the Modern Times Cafe.*

★ FRIDAY THE 13th (1980). Sean Cunningham's heavily advertised stalk-and-kill movie is transparently derivative (mainly of *Halloween*, of course, but also of *Carrie* and *Deliverance*), and in an open, straightforward way that sometimes borders on the droll. For the most part, however, it's just a nerveless, failed scare movie that comes to life only during the gory murder sequences contrived by shock-effects wizard Tom Savini (he made his name by splattering heads for George Romero's *Dawn of the Dead*). We don't dread the violence in this movie, because it's the only thing that's done with enough flair and showmanship to cut through the boredom. What we do come to dread are the prostrating scenes in which the indistinguishable counselors at a remote summer camp cook dinner or fix coffee or sit around playing Monopoly, waiting for the lurking maniac to strike. If any movie could incite violence, this would be it, after spending half an hour in their company, you'll want to strangle these kids yourself. With Betsy Palmer, as the owner of the summer camp. *Cinema 57, Fresh Pond, suburbs.*

G

GLORIFYING THE AMERICAN GIRL (1929). A vintage all-talking, all-dancing musical extravaganza with a bevy of knock-kneed chorines. Directed by Millard Webb, it stars Helen Morgan, Rudy Vallee, and Eddie Cantor. *Institute of Contemporary Art.*

★ THE GRADUATE (1967). Mike Nichols's frothy and very popular story of a boy, a girl and a Mrs. Robinson has aged badly; the moony Simon and Garfunkel-backed water sequences, Dustin Hoffman's bumbblings (which seemed so perfect way back when), and the sudsy two-lovers-against-the-world plot now seem relics of a more ingenuous age. *Harvard Square.*

H

THE HAPPY HOOKER GOES HOLLYWOOD (1980). Martine Beswick (who vamped James Bond in *Thunderball*), following in the distinguished footsteps of Lynne Redgrave and Joey Heatherton, plays Xaviera Hollander. *Circle, suburbs.*

★ ★ THE HARDER THEY COME (1973). Jimmy Cliff tries for that pie in the sky above Shantytown, but he's got many rivers to cross. This is the de rigueur reggae picture, and its music is enthralling even when its visual and narrative styles are not. *Orson Welles.*

★ HOMAGE TO CHAGALL (1917). If you were purposely trying to make a boring film about one of the most exciting artists of the century, you could hardly have succeeded more spectacularly than Harry Rasky, whose saccharine documentary is a cross between a high-school art-appreciation lecture and a Hadassah fund-raiser. Chagall emerges as a sweet old fart, exceedingly

Continued on page 24

EDDY'S THEATRES June 18-24

EXETER ST. Copley Sq. 536-7067

"THIS FILM IS A MASTERPIECE!"
"You may not see a more unforgettable film this year."
—Bruce McCabe, Boston Globe

ACADEMY AWARD WINNER
Best Foreign Language Film
The Tin Drum

2, 4:30, 7:10, 9:45

FRIDAY & SATURDAY, 12:30 AM
THE ROCKY HORROR PICTURE SHOW

GALERIA 57 Boylston St., Harvard Square 661-3737
FIRST SHOW \$2.00



"An artistic and dramatic success... Beautifully played..."
MOLLY HASKELL IN MAGAZINE

Portrait of Teresa

1:45, 3:45, 5:45, 7:45, 9:45

ALLSTON 214 Harvard Ave., 277-2140

Ends Wednesday June 18

NIJINSKY
A TRUE STORY

1, 3:15, 5:30, 7:45, 9:50

Starts Thursday June 19

BURT REYNOLDS
LESLEY ANNE DOWN/DAVID NIVEN

ROUGH CUT

1:30, 3:30, 5:30, 7:30, 9:30

Ends Wednesday June 18

Westside Story

1:45, 4:45, 8

Starts Thursday June 19

COAL MINER'S DAUGHTER

1, 3:15, 5:30, 7:45, 9:50

WALK SACK THEATRES

For Complete Showtimes Call Boston 542-SACK / Natick & Danvers 237-SACK

Boston

BEACON HILL 1-2-3 1 Beacon at Tremont 723-8110

DUDLEY MOORE
"WHOLY MOSES!" PG

Starts Fri 6/20
Robert Redford
"BRUBAKER" R
Ends Thurs Black Station

MEATLOAF
ALICE COOPER
BLONDIE PG

CHARLES 1-2-3 195 Cambridge St. Near Gov. Ctr. 227-1330

LA CAGE AUX FOLLES
(Birds of a Feather)
(Subtitled)

The LONG RIDERS PG

EMPIRE STRIKES BACK
70MM Daily Shows
EXCLUSIVE ENGAGEMENT
NO PASSES

CHERI 1-2-3 50 Dalton St. opp. Sheraton Bos. 536-2870

Starts Fri 6/20
THE BLUES BROTHERS R

Starts Fri 6/20
CANT STOP THE MUSIC
Ends Thurs Tom Horn

JOHN TRAVOLTA
URBAN COWBOY PG

CINEMA 57 1-2 200 Stuart St. near Park Sq. 482-1222

JACK NICHOLSON
SHELLEY DUVALL
THE SHINING R

ISLAND R

PI ALLEY 1-2 237 Wash. St. near Gov. Ctr. 227-6676

Starts Thurs 6/19
ROUGH CUT

CLINT EASTWOOD
BRONCO BILLY PG

PARIS 267-8181
841 Boylston Opp. Pru. Ctr.

Starts Fri 6/20
James R

Suburbs

Extra Late Shows Friday & Saturday Nights

BROCKTON 1-4 Rt. 27 Adj. Cushing Hosp. 588-4850/ 963-1010

Starts Fri 6/20
Robert Redford
"BRUBAKER" R

MEATLOAF
ALICE COOPER
BLONDIE PG

CLINT EASTWOOD
BRONCO BILLY PG

JOHN TRAVOLTA
URBAN COWBOY PG

DANVERS 1-6 Rt. 128-Exit 24 777-2555/ 593-2100

Mad Magazine's
UP THE ACADEMY R

JACK NICHOLSON
SHELLEY DUVALL
THE SHINING R

JOHN TRAVOLTA
URBAN COWBOY PG

Starts Fri 6/20
Ends Thurs Black Station

Starts Thurs 6/19
ROUGH CUT

Starts Fri 6/20
Robert Redford
"BRUBAKER" R

DANVERS 1-2 Liberty Tree Mall 777-1818/ 599-3122

Starts Wed 6/18
Ends Tues
The Long Riders

EMPIRE STRIKES BACK
70MM Daily Shows
EXCLUSIVE ENGAGEMENT
NO PASSES

DUDLEY MOORE
LARAIN NEWMAN
"WHOLY MOSES!" PG

MEATLOAF
ALICE COOPER
BLONDIE PG

JOHN TRAVOLTA
URBAN COWBOY PG

Starts Fri 6/20
Ends Thurs
The Long Riders

Starts Fri 6/20
James R

CLINT EASTWOOD
BRONCO BILLY PG

The Institute of Contemporary Art,
the Joy of Movement Center,
the Boston Phoenix Present:

June 12 -
August 24, 1980

THE GREAT AMERICAN MOVIE MUSICAL

Part I
Broadway Adaptations



LIVE FROM BOSTON: THE GREAT AMERICAN MOVIE MUSICAL DANCE AND LOOK ALIKE CONTEST

Tuesday, July 1, 8:00 pm-1:00 am, Boston-Boston, 15 Lansdowne St.

A celebrity panel of judges will select the winners who recreate the look, presence and dancing of the legendary stars of The Great American Movie Musical. Performances, prizes, and more. Call 266-5152 or 492-4683 for information on contest rules.

Admission is free for all contestants, \$2.00 general admission

Thursday, June 19
8:00-9:00 pm

Glorifying the American Girl (1929)

Directed by Millard Webb
With Helen Morgan, Rudy Vallee and Eddie Cantor

Thursday, June 26
8:00, 9:00 pm

Glorifiers of the American Girl (1933)

An interview with Flo Ziegfeld

Friday, June 20
8:00-9:00 pm

This is the Army (1943)

Directed by Michael Curtiz

With Joan Leslie, George Murphy, Kate Smith, Lt. Ronald Reagan and 383 members of the U.S. Armed Forces

Sunday, June 22
8:00, 9:00 pm

DOUBLE FEATURE:

Glorifying the American Girl

This is the Army

Thursday, June 26
8:00, 9:00 pm

Sunny (1930)

Directed by William Seiter

With Marilyn Miller

Admission: \$2.00, \$1.50

ICA Members Double Feature — \$3.00,

\$2.50 ICA members

Call 617-266-5152 for more information. Programs and times subject to change.

ICA 955 Boylston Street, Boston, MA 02115 266-5152

Continued from page 23

well-preserved but with little to say about his art, and Rasky seems unwilling ever to show us a whole painting, opting instead for "details." Instead of filling in biographical material or finding people who have interesting ideas about the artist, Rasky pads his film with beautiful sunsets and such useful remarks as "The Bible is his guide — our guide." *Coolidge Corner.*

I

THE ISLAND (1980). Another underwater ultra-thriller by Peter "Bubbles" Benchley (*Jaws, The Deep*). Michael Caine stars as a Miami writer who investigates the mysterious disappearance of hundreds of small boats near a remote Caribbean island. Eventually, he is "captured by a band of terrorists and becomes entangled in a reign of terror." With David Warner. Directed by Michael Ritchie (*Semi-Tough*). *Cinema 57, suburbs.*

K

★★★KENTUCKY FRIED MOVIE (1977). At last — a black-out-style spoof of movies and TV that's really funny. The handiwork of a four-year-old Los Angeles Theater troupe, this hill-or-miss compendium of media gags works by lampooning the forms of various movies and TV shows as well as the content and by bringing back such tried-and-true devices as the sight gag and the comic build-up, gimmicks all but lost amid the myriad Monty Python and *Puñey Scope* imitations. The acting is terrific, too, because all the characters, fished by the hundreds from the LA talent pool, are natural-born caricatures: porn queens are lascivious, muscle-men hulking, news commentators blandly handsome, and karate champs able to leap tall buildings in a single bound. Tasteless and flat at times, but all in all, good fun. *Harvard Square.*

★★★KRAMER VS. KRAMER (1979). A woman leaves her family, her husband and son grow close, and the woman returns demanding custody. The plot of *Kramer vs. Kramer* (derived from Avery Corman's dreadful 1977 bestseller) is as plain as that. But in writer-director Robert Benton's tight, unsentimental treatment, it becomes an agonizing search for values, and an utterly convincing testimony to the drama of ordinary lives. As the work-obsessed ad-exec husband, Dustin Hoffman delivers the finest performance of his career, creating an enthralling portrait of American manhood in the crumbling '70s. And Meryl Streep, shunted by the film's structure into an almost villainous role, brings out all the wife's pathos and heroism and nearly succeeds in restoring the moral balance. Even so, the movie tacitly takes sides. Hoffman and seven-year-old Justin Henry (a real actor instead of a kid-star emotion

milker) create such an affecting relationship that we can't help hoping it will survive the extraordinary custody-trial scene. Benton has created "something very special: a chamber drama that reveals more about the '70s than a thousand end-of-the-era pontifications." *Fresh Pond, suburbs.*

L

★★★LAST TANGO IN PARIS (1972). Marlon Brando's extraordinary performance and Bernardo Bertolucci's colorful, rather dazzling direction make up for the silliness of the plot here, and the film's much-vaunted sexuality is shocking mainly for its brutality. Jam-packed with subplots, films-within-a-film, Freudian references and flashbacks, this story of a haunted expatriate at the end of his rope, though far from the ground-breaker it may once have seemed, has its wrenching moments, and certain scenes — Brando's childhood reminiscence, his confrontation with his dead wife, the tango — retain a matchless beauty. *Suburbs.*

★LITTLE DARLINGS (1980). Troubled rich girl Tatum O'Neal and troubled poor girl Kristy McNichol compete to see who can lose her virginity first — along the way, they Learn About Life. The movie bullies you with its summer-camp frolicking, its bright, bright color, and all those nymphets in bikinis giving moral lessons to their elders. McNichol gives it a certain luster, though; her performance seems to be taking place in the half-formed feelings behind her face, which makes her a perfect embodiment of that unformed condition known as adolescence. The movie is cruddy-looking (even the summery forest looks oddly grungy); it's packed with the usual summer-camp slapstick (food fights, water fights, pillow fights, etc.) — and it's thematically muddled to boot. What begins as a commentary on the exaggerated importance we still place on virginity ends in "wait till you're ready" platitudes that convey the opposite message. Do we detect hypocrisy here, or only confusion? *Fresh Pond.*

★★★THE LONG RIDERS (1980). The new film by Walter Hill (*Hard Times, The Warriors*) is the best Western since the glory days of *The Wild Bunch* and *McCabe and Mrs. Miller*. And it isn't a spoof or a debunking: in its classic structure, its sensuousness, and its love of violent action, *The Long Riders* seems to reinvent the Western from the ground up, reveling in the wonder of thunderous gallops and erupting six-guns as if no one had ever seen them before. The casting of various sets of brothers (including Stacy and James Keach and David, Keith, and Robert Carradine) as the various sets of brothers who make up the infamous James-Younger gang turns out to be far more than a gimmick. This is a Western that roots the action in a sense of family and community. In scenes depicting the self-sufficient community that nourishes and protects the gang, or the relationships

of the gang members with women, Hill even links the death of the Western myth with the collapse of an extended frontier family. It's a shame that the reasons for the collapse aren't clearer. But the meanings that are missing in the narrative glint at us in Hill's powerful images. *Charles, Chestnut Hill, suburbs.*

★★★LOVE AND DEATH (1975). Woody Allen's most controlled film before *Annie Hall* is essentially a spoof of intellectualism, especially deep thinking of the Russian persuasion. The wit here is not nearly as wild as vintage Woody, but his cinematography is more fulfilling than usual and, in its style and breadth, the humor resembles the wonderfully mordant lampoons he pens for the *New Yorker*. Based very, very loosely on *War and Peace*. *Harvard Square.*

M

★★★★MALTESE FALCON (1941). John Huston's first film, and perhaps his best, is the quintessential detective film noir and the finest of the five versions (counting spoofs) of the Dashiell Hammett novel. Huston wrote the dark, acerbic screenplay and directed with style and an unerring pace. Humphrey Bogart, as Sam Spade, turned in one of his finest performances, the first to introduce the arsenal of tough-but-sentimental characteristics that made "Bogie" an imperishable screen persona. Almost equally exciting are the masterful portrayals by Sidney Greenstreet, Peter Lorre, Mary Astor and Elisha Cooke, the gallery of rogues searching for the black statuette that may be worth millions. *Harvard Square.*

★★★★THE MIDDLEMAN (1976). Set in teeming modern Calcutta, Satyajit Ray's rich, swift film is a comedy — at times, it even approaches farce — but its subject is the tragic inevitability of corruption. Ray's cool sorcery gets us to feel the shock of a once-proud Brahmin (Pradip Mukherjee) forced onto the sleazy lower rungs of the business ladder, without resorting to melodrama. Instead, Ray gives us faces and gestures in which we can read the schemes and scams of a lifetime. Besides, who could resist the plump delight he takes in creating a gallery of mercenary rogues? Around the bland and troubled Mukherjee (who at times resembles Jean-Pierre Leaud), Ray arranges some of the most deliciously hammy actors he's ever found, all gleefully rubbing their hands and popping their eyes as they declaim upon the majesty of business. Ray's storytelling has rarely seemed so vigorous, and in the somber family scenes, he succeeds where other fine directors have failed — he weds comedy and tragedy. Moreover, he makes it look easy. *Brattle.*

★★★★THE MIRACLE OF MORGAN'S CREEK (1944). Preston Sturges's miraculous whirlwind of a comedy, one of his chronic contributions to the war effort, relates the tale of poor Betty Hutton, a small-town girl who gets drunk at a GI party, gets pregnant (with the help of several of the obliging soldiers) and then can't remember who the papa-to-be is (though she thinks his name is Ratskywatsky). In the end she becomes a national heroine by giving birth to sextuplets, but not before Sturges has galloped us through perhaps his wildest comedy — and one of his most satisfying. Co-starring the usual gang of Sturges zanies, with standout performances by Eddie Bracken, Diana Lynn and, as Hutton's father (the stern Officer Kockenlocker), William Demarest. *Coolidge Corner.*

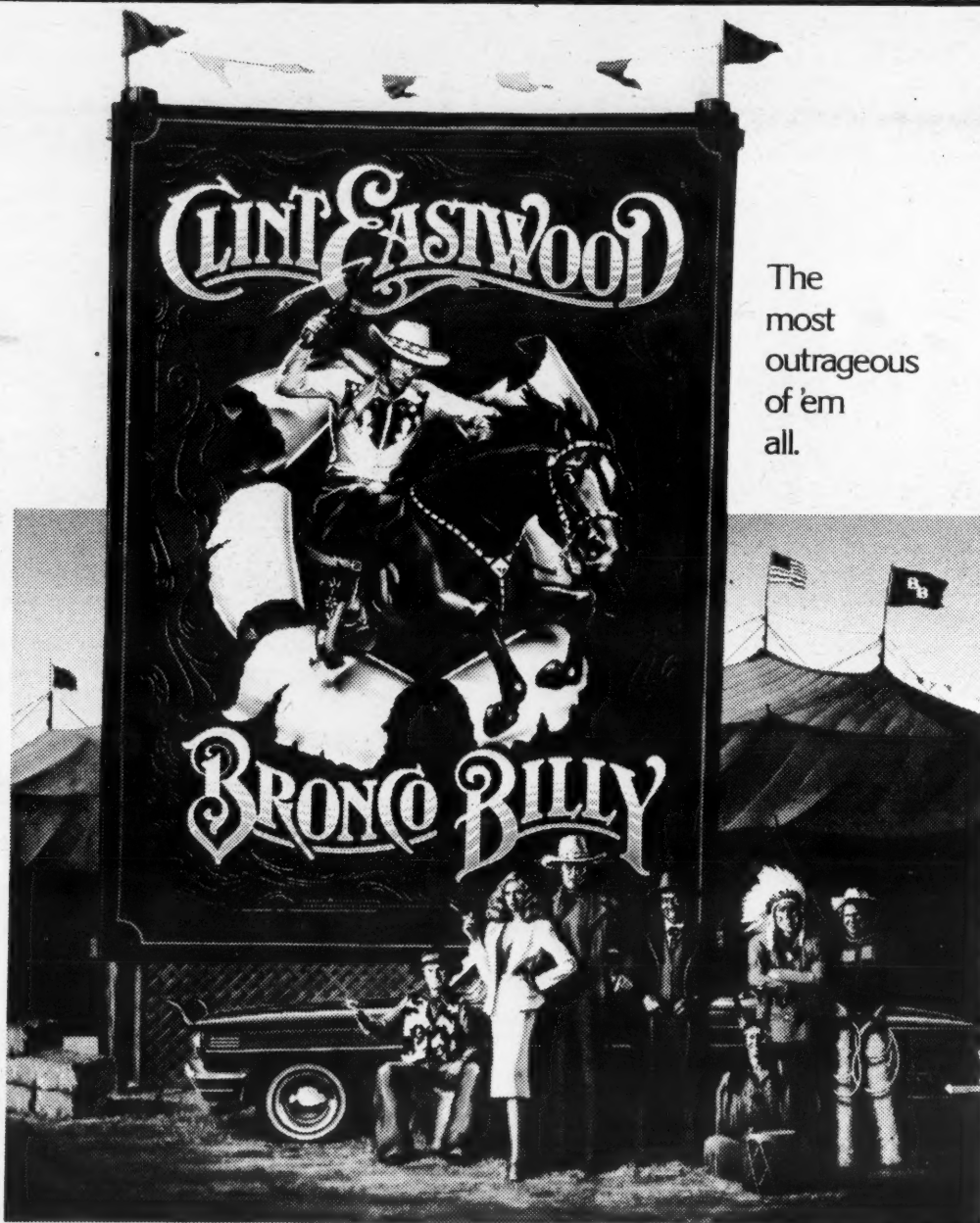
★★★MY BRILLIANT CAREER (1979). A gifted Australian director named Gillian Armstrong, working from an autobiographical 1897 novel, has produced an uneasy but consistently engaging mixture of romantic comedy and feminist uplift. The central romance, between an enflamed and frustrated country girl (the radiant Judy Davis) and a laconic gentleman farmer (Sam Neill) who seems ideal for her, is undercut by her simmering desire to write. The career vs. marriage conflict seems trumped up here, since the alternatives to marriage are very bleak, indeed; and it sours our pleasure. Still, Armstrong is a sharp-eyed director, with a crisp sense of pace and character than most of her colleagues down-under. This is a brisk, enjoyable movie, with some wonderful supporting performances: especially Pat Kennedy's, as an elderly spinster aunt who is an earlier type of "free woman," and Robert Grubb's, as Davis's first suitor, a raging twit who bears down upon her, glassy eyes agleam, like a coke-fiend Bertie Wooster stranded in the outback. *Orson Welles.*

★★★MY MAIN MAN FROM STONY ISLAND (1979). Gentle and sweet-tempered, Andrew Davis's film is great fun, the most ingratiating rock 'n' roll success story to come our way in some time. A loosely structured character comedy about some talented black and white musicians putting together a soul band in the Stony Island section of Chicago, the film is filled with marvelous visual and behavioral textures that give its ragged structure a solidifying, lived-in atmosphere. Because the principal performers are all musicians, not actors, the music sequences have a directness and realism that surpasses even the "sung-live" performances in *The Buddy Holly Story* and *Coal Miner's Daughter*. There are problems in Davis's use of non-actors, particularly in perfunctory scenes of plotting, but this is minor carping. The life-blood of *Stony Island* is its rich, heartfelt music and its evocation of the environment it grew out of. *Nickelodeon.*

N

★★★★NASHVILLE (1975). Robert Altman's Bicentennial masterpiece has already spawned imitations, but none has come close to its giddy, convention-flouting magic. Juggling intimate depictions of 25 different characters around and in the Nashville recording scene, Altman magically balances dramatic foreground and background, and the result is a coherent, entrancing, altogether life-like whole. The music, written and performed by the film's stars, is third-rate, and the assassination that climaxes the picture doesn't quite work. Yet *Nashville*'s power derives not from the logic of any single plotline but, instead, from its having done away with the usual narrative structures without sacrificing emotional force. Outside of fiction, Altman seems to be saying, plotlines occur only in our daydreams; real life is a babble. That *Nashville*'s babble is so affecting, convincing and uncompromised makes it a landmark film. *Harvard Square.*

★NIJINSKY (1980). Herbert Ross's stillborn *Continued on page 26*



The most outrageous of 'em all.

CLINT EASTWOOD IS "BRONCO BILLY" STARRING SONDRALOCKE • EXECUTIVE PRODUCER ROBERT DALEY
PRODUCED BY DENNIS HACKIN AND NEAL DOBROFSKY • ASSOCIATE PRODUCER FRITZ MANES • WRITTEN BY DENNIS HACKIN
DIRECTED BY CLINT EASTWOOD • MUSIC SUPERVISED BY SNUFF GARRETT AND CONDUCTED BY STEVE DORFF
DISTRIBUTED BY WARNER BROS. A WARNER COMMUNICATIONS COMPANY

AVAILABLE ON ELEKTRA RECORDS AND TAPES

PANAVISION • COLOR BY DELUXE • 1980 WARNER BROS. ALL RIGHTS RESERVED

SACK
PI ALLEY 1-2
237 WASHINGTON ST.
BOSTON 227-6676

SACK CINEMA
NATICK
237-5840 ROUTE 9
OPR. SHOPPERS' WLD.

ACADEMYTWIN
CINEMA
NEWTON CENTRE
332-2524

GENERAL CINEMA
BRAINTREE
SOUTH SHORE PLAZA
848-1070

GEN. AL CINEMA
BURLINGTON MALL
ROUTE 128 EXIT 42
272-4410

GENERAL CINEMA
PEABODY
NO. SHORE SHOP. CTR.
599-1310

The First Annual 12-Hour Horror Film Marathon



FRIGHT NIGHT

at the
ORSON
WELLES

Saturday, July 5th at 12 Midnight through Sunday, July 6th at 12 Noon

Terror stalks the Fourth of July weekend at the Orson Welles as we present the third of our annual film marathons featuring several rare and classic horror films. It begins at our favorite witching hour and runs until well after the creatures of the night have returned to their crypts, covens, and closures.....

EYES WITHOUT A FACE

George Franju's masterpiece of horror that was the most requested film for this first horror marathon. An attack on science and the ethics of medicine, EYES... is a breathtaking visual experience starring Pierre Brasseur and Alida Valli. "A classic of horror... I couldn't shake off the exquisite, dread images!" Pauline Kael.

TARGETS

Peter Bogdanovich's stunning portrait of contemporary terror starring Boris Karloff. The film intertwines the story of a clean-cut All-American boy gone mad on the rampage with the story of an aging horror film star climbing out of the citadel of the horror film—the Drive-In Theatre.

SUSPIRIA

Dario Argento, the Italian master of the genre, invades the world of the occult at a remote school in the forests of Germany. Atmospheric, macabre, and rich in aural delights, SUSPIRIA is one of the best European horror films of the last few years.

DAUGHTERS OF DARKNESS

Delphine Seyrig portrays a beautiful Transylvanian countess who is infatuated with the bride of a honeymooning couple that has come upon her haunted, empty hotel. An elegant, subtle, and exquisite vampire shocker with a twist from Belgian director Harry Kumel that you'll more than take a "shine" to.

FRANKENSTEIN CREATED WOMAN

Terrence Fisher and Hammer Studios' poetic, romantic, and sexually charged portrait of a deadly seductress, of the troubled soul of a man trapped in the body of a woman. With Peter Cushing and Susan Denberg.

HUMANOIDS FROM THE DEEP

Roger Corman's new film returns to the classic 50's genre as amphibious creatures rise from the ocean floor to stalk mankind. Not for the squeamish. Directed by Barbara Peeters. With Vic Morrow, Doug McClure, and Ann Turkel.

TWITCH OF THE DEATH NERVE


The ultimate in horrific special effects as a series of murders in an Italian villa leads to unexpected results. Directed by the noted horror filmmaker Mario Bava (who recently died), TWITCH is the source and inspiration for this year's FRIDAY THE 13TH.

Note: No one under the age of 18 will be admitted to FRIGHT NIGHT due to the graphic depiction and intimations of horror in some of the films in the event.

TICKETS ARE \$6.95 AND ON SALE NOW AT THE ORSON WELLES CINEMA BOX-OFFICE.

Orson Welles Cinemas

1001 Mass. Ave., Cambridge 868-3600 Discount Parking Available



MOVIES

SHOWCASE CINEMAS

BARGAIN MATINEE DAILY - FIRST SHOW ONLY \$2.00

CIRCLE 1-2-3 CHESTNUT HILL AVE. CLEVE. CIRCLE - 566-4040

JOHN TRAVOLTA URBAN COWBOY	DON ADAMS MAXWELL SMART THE NUDE BOMB	THE HAPPY HOOKER GOES HOLLYWOOD
----------------------------------	--	--

LAWRENCE 1-2-3-4 ROUTES 114 AND 495 - TEL. 686-2121

GUMS	THE SHINING	MAD MAGAZINE UP THE ACADEMY	THE HAPPY HOOKER GOES HOLLYWOOD
------	-------------	-----------------------------------	--

DEDHAM 1-2-3-4-5-6-7-8 RTE 1 & RTE 128 - EXIT 60 - 326-4955

JOHN TRAVOLTA URBAN COWBOY	MAD MAGAZINE UP THE ACADEMY
----------------------------------	-----------------------------------

ROADIE	THE HAPPY HOOKER GOES HOLLYWOOD	wholly moses
--------	------------------------------------	--------------

Black Stallion	ISLAND	LONG RIDERS
----------------	--------	-------------

WOBURN 1-2-3-4-5 RTE 128 - EXIT 39 AND RTE 38 - 933-5330

THE NUDE BOMB	MAD MAGAZINE UP THE ACADEMY	THE SHINING	THE HAPPY HOOKER GOES HOLLYWOOD	HEADING FOR BROADWAY
------------------	-----------------------------------	-------------	--	----------------------------

Please Call Theatre For Screen Times

HARVARD SQUARE
THEATRE\$2.00 Mon. thru Fri. 'till 6 PM, \$3.00 after 6 PM
Sat., Sun., Hol. \$3.00 ALL DAY (Midnight Fri. & Sat. \$2.50)

Jun. 16 Mon.	Annie Hall Love & Death Bananas	2:55-7:35 12:00-4:35-9:10 1:30-6:05-10:35
Jun. 17 Tue.	To Have and to Have Not The Big Sleep	12:30-4:15-8:05 2:15-6:00-9:50
Jun. 18 Wed.	Days of Heaven Bound For Glory	3:30-7:50 1:00-5:10-9:30
Jun. 19 Thur.	Nashville Play It Again, Sam	12:00-4:15-8:30 2:45-6:55-11:10
Jun. 20 Fri.	Star Trek Barbarella	12:00-3:55-7:55 2:15-6:10-10:10

MIDNITE
Fri.-Sat. June 20-21
Kentucky Fried Movie

Jun. 21 Sat.	Apocalypse Now Coming Home	3:15-8:15 1:00-5:55
Jun. 22 Sun.	Casablanca The Maitese Falcon	1:00-4:30-8:05 2:45-6:15-9:55

HARVARD SQ., CAMBRIDGE, TEL. 864-4580

MALCOLM McDOWELL
AS

CALIGULA

WHAT WOULD YOU HAVE DONE IF YOU HAD BEEN GIVEN
ABSOLUTE POWER OF LIFE AND DEATH
OVER EVERYBODY ELSE IN THE WHOLE WORLD?

BOB CUCCIONE AND PENTHOUSE FILMS INTERNATIONAL

PRESENT
MALCOLM McDOWELL
TERESA ANN SAVOY
HELEN MIRREN
AND
PETER OTOOLE
IN
CALIGULA

WITH
JOHN STEINER, GUIDO MANNARI,
PAOLO BONACELLI, LEOPOLDO TRIESTE,
CIANCARLO BADESSI, MIRELLA DANGELO

FEATURING
ADRIANA ASTI
WITH JOHN GIELGUD AS NERVA
ADAPTED FROM AN ORIGINAL SCREENPLAY BY CORE VIDAL
PRODUCED BY BOB CUCCIONE AND FRANCO ROSSELLINI

PRINCIPAL PHOTOGRAPHY BY TINTO BRASS
EDITING BY THE PRODUCTION

Now Playing | SAXON
219 Tremont, Boston 542-4600

DUE TO THE NATURE OF THIS FILM NO ONE UNDER THE AGE OF 18 WILL BE ADMITTED

ANALYSIS FILM RELEASING CORPORATION
A NEW FILM DISTRIBUTION COMPANY

Continued from page 24

film is about one of the most celebrated dancers and choreographers of this century, a man whose life was as dramatic as his art. Unfortunately, it's a thick, lumpy affair, smothered by decor and stiffness, and by a peculiar mixture of awe and contempt for its subject. The movie parades ever so slowly from one opulent setting to another, and famous names and brief snatches of famous dances are sprinkled on the procession like confetti. What little dancing there is has been betrayed; revolutionary works like *Le Sacre du Printemps* are treated as an off-shoot of Nijinsky's weird sex life. The film's claim (which is simplistic and inaccurate) is that Nijinsky (George de la Pena) was a homosexual who went crazy when Romola de Pulsky (Leslie Browne), his young wife, tried to "make him into something that he isn't." As Serge Diaghilev, the impresario of the Ballets Russes and Nijinsky's mentor-lover, Alan Bates, captures the man's pride and stature, but never gets at his passions. And how could he, when Hugh Wheeler's script stuffs his mouth with so many gnomish pronouncements on life and art? *Allston*. **★★THE NUDE BOMB** (1980). This resurrection of the TV spy spoof *Get Smart* is so good-naturedly dumb that it becomes fun, in a seazy sort of way. But talk about cheap: Universal must have saved a bundle by using its notorious studio tour for the movie's big chase sequence. The premise is clever: mad fashion designer Vittorio Gassman plans to denude the world with a fabric-dissolving bomb, so that everyone will be forced to wear his ghastly creations. But Don Adams, as Maxwell Smart (Agent 86), has a severe case of shoe-black at the temples, and director Clive Donner doesn't seem to recognize the rare occasions when he's hit on something good. Still, this may be the funniest movie to come our way in years. Would you believe months? How about since last Tuesday? Sorry about that, chief. With Sylvia "Emmanuelle" Kristel as Agent 34. *Circle, suburbs.*

O

★★★★ORPHEUS (1949). Jean Cocteau's straight-ahead visual treatment of fantasy makes it seem all the more marvelous; effects like the messengers of Hell as black-jacketed cyclists, or the stark white face of Maria Casares as the Angel of Death — with outsized false eyes painted on plaster — are seemingly taken for granted, and become part of a magical world, with laws of its own that we aren't inclined to question. Jean Marais, the Beast of Cocteau's *Beauty and the Beast*, is the poet Orpheus, an idol of Parisian cafe society who journeys into death in search of inspiration. The inquisitions in Hell were modeled on the Nazi interrogations of the Occupation. With Edouard Dermithe and Francois Perrier. *French Library.*

P

★★★★THE PIRATE (1948). Gene Kelly portrays Serafin, a traveling player who masquerades as the pirate Mack the Black Macoco, and Judy Garland is Manueta, a young innocent hoping to be swept off her feet by him, in Vincente Minnelli's energetic, gaudy, winning musical mélange of 19th-century romance and 20th-century show biz. Kelly's dances are the highlights, particularly his wild flirtation with "Nina." And if Cole Porter's score isn't up to snuff, it's certainly serviceable. Includes the famous Kelly/Garland finale "Be a Clown." *Coolidge Corner.*

PORTRAIT OF TERESA (1979). Pastor Vega directed this recent Cuban feature about one woman's struggle for personal identity under socialism. Daisy Granados (*Memories of Underdevelopment*) plays a wife who is organizing recreational dances at the local textile factory, and whose absence from home of an evening angers her macho husband. With Adolfo Llauro. See "Trailers." *Galeria.*

R

★★★★RICHARD PRYOR — LIVE IN CONCERT (1979). This filmed stage performance — Richard Pryor's one-man stand-up act — has dozens of plots, innumerable characters, and more laughs than any movie in memory. There are torrid sex scenes, shoot-outs, even conversations with talking dogs. Pryor is a jive-talking Proteus. Before your eyes he turns into a horny monkey, his own grandmother, a miniature horse, a dog, and then a different breed of dog — and you can tell the breeds apart. Pryor is an original whose profanity springs from a heartfelt search for truth — truth that's ordinarily too intimate and embarrassing to surface in our language and thinking. He digs away at double-talk and euphemism, the better to unearth buried experience. One comes away convinced that his comedy is fueled by fear and even hatred, yet in exorcising his own demons, Richard Pryor liberates us, too. *Orson Welles.*

ROADIE (1980). Meat Loaf whoops it up, lovin' and laughin' on the road. See "Trailers." *Beacon Hill, suburbs.*
ROUGH CUT (1980). Burt Reynolds plays a jewel thief in this adaptation of Derek Lambert's novel *Touch the Lion's Paw*. Produced by David Merrick and written by Larry Gelbart and William Hamilton. *Pi Alley, suburbs.*

S

THE SHINING (1980). Stanley Kubrick once said something about wanting to make "the ultimate horror film." Lately, though, he's been saying that he selected Stephen King's bestseller to adapt because he needs an American hit, and thought this "inventive narrative" might supply one. King's story centers on a weak-willed, self-destructive family man (Jack Nicholson), goaded by the malign forces stored in a remote Colorado hotel, turning upon his own family. Shelley Duvall and Danny Lloyd play Nicholson's terrorized wife and son. With Scatman Crothers (as Halloran) and Barry Sullivan (as Ullman). See review and feature in this issue. *Cinema 57, Chestnut Hill, suburbs.*

★★★★SHOWBOAT (1936). The first screen adaptation of the 1927 Jerome Kern-Oscar Hammerstein musical almost wasn't a musical at all. In 1926, Universal had acquired the rights to Edna Ferber's novel, and just as it completed a silent version,

Continued on page 28

Continued from page 26

Warner released its first talkie; the sound era had begun. By the time Universal got around to adding sound, the Kern-Hammerstein version, with songs like "Ol' Man River," "Make Believe," and "You Are Love," had become a Broadway hit; Univeraal had no choice but to buy the rights to it, too. The result was a beguiling fantasy of Mississippi life, a romantic vision of 19th-century America as it never could have been. Beautifully photographed by John Mescall and directed by James Whale (*Frankenstein*), *Showboat* has dated — its songs sound like operetta today — but by the time its star-crossed lovers and rags-to-riches themes reach their climax, the film has accumulated remarkable power. With lovely performances by Irene Dunne, Helen Morgan, and a surprisingly touching Allan Jones — and an immortal one by Paul Robeson. *Institute of Contemporary Art.*

★**SHOW BOAT (1951).** Turn-of-the-century life on the Mississippi is fraught with romantic tribulations, miscegenation, and philosophical warbling about that "Ol' Man River" in this second filming of the Jerome Kern-Oscar Hammerstein musical (based on Edna Ferber's novel). This one is notable mainly for its radiant Technicolor location photography and a haunting performance by Ava Gardner as the tragic Julie. With Howard Keel, Kathryn Grayson, and William Warfield. Directed by George Sidney. *Institute of Contemporary Art.*

★★★★**SINGIN' IN THE RAIN (1953).** The directorial team of Stanley Donen and Gene Kelly, the screenwriting of Adolph Green and Betty Comden, the songs of Nacio Herb Brown and Arthur Freed, and the acting of Kelly, Debbie Reynolds, Donald O'Connor and Jean Hagen combined to make what is probably, with *The Band Wagon*, the finest musical of the '50s — and one of the best ever. Its background of Hollywood at the beginning of the sound era makes for a lively plot, but the film hardly needs it with such extraordinary numbers as O'Connor's "Make 'Em Laugh" tour de force, and the haunting ballet between Kelly and Cyd Charisse to "Broadway Rhythm." A film whose sly exuberance will convince even the most hardened musical-haters. *Coolidge Corner.*

★★★**THE SPIRIT OF THE BEEHIVE (1973).** Victor Erice's haunting, elliptical film was made in Spain before Franco's death and the end of censorship. Hence it embodies its subject: the attempt of people in a stifled society to recapture fervor and purpose, largely by resorting to dreams and fantasies. It is a cry from within the walls of what Erice imagines as a beehive world, enclosed and mysterious. It is also an entrancing evocation of the dream world of children, in this case 8-year-old Ana (the remarkable Ana Torrent), who sees the film *Frankenstein*, is told by her mischievous older sister that the monster lives on as a

spirit, and spends the rest of the film searching for it. Erice and his brilliant cinematographer, Luis Cuadrado, weave spectral images reminiscent of Mizoguchi's *Ugetsu*, and only when Erice's structure and concept stumble do we realize how delicate and miraculous the film's intimacy with children is. *Coolidge Corner.*

T

THIS IS THE ARMY (1943). One of those cheery salutes to the American fighting forces of World War II, this one was produced by Warner Brothers with a score by Irving Berlin, a cast full of Warner contract stars (including Humphrey Bogart, Ronald Reagan, George Murphy, Kate Smith, and Joan Leslie), and 363 members of the US Armed Forces. *Institute of Contemporary Art.*

★★**THE TIN DRUM (1979).** This is Volker Schlöndorff's Oscar-winning film version of Guenter Grass's "grotesque epic" — the history of 20th-century Germany as viewed by a heartless boy who refuses to grow up. The movie is bloodless, fragmented, and opaque, and yet the demonic energy of the story remains. It's refreshing at first to find ourselves in the midst of a vast history that is nevertheless told in a fluky, rather off-hand style. Played by David Bennent, a 13-year-old who resembles a horribly shrunken David Hemmings, the

protagonist, Oskar, beats incessantly on his drum to keep adults at bay. Armed with a high-pitched shriek that can literally shatter glass, Oskar isn't a miniature adult; he remains a nasty, self-centered kid, a monster whose infantilism is meant to reflect the infantilism of Germany under Nazism. Schlöndorff has good luck with the scenes of grotesquery, but despite the director's unadventurous, literal-minded style, distortions creep in. Because of the way Schlöndorff slants things, many viewers will come away thinking of Oskar as some sort of anti-Nazi symbol, when he's actually an embodiment of the aspirations and jealousies of the class that brought Hitler to power. Schlöndorff gets the surfaces and misses the substance; he severs the powerful symbolic images from their meanings, and Grass's resonant epic becomes a parade of horrors. *Exeter.*

★★★**TO HAVE AND HAVE NOT (1944).** "Just put your lips together and blow," instructs a sultry 19-year-old Lauren Bacall, and Humphrey Bogart, as a fishing boat skipper drawn reluctantly (of course) into anti-Nazi intrigue, learns how to whistle. Howard Hawks directed this extremely loose Hemingway adaptation with a great deal of verve, and Walter Brennan added his usual endearing if exaggerated support. *Harvard Square.*

★★**TOM HORN (1980).** The new Steve McQueen Western can be divided neatly into halves: the first half is a superb outdoor

Western, a Western of action in which McQueen, as the legendary Indian fighter and bounty hunter, tracks down and dispatches a bunch of Wyoming cattle rustlers; the second is a mediocre indoor Western, a Western of ideas, during which Horn is jailed and the movie becomes a stalled *Playhouse 90*-ish courtroom drama about honor and dignity and suicide. But even this downer of an ending can't wipe out all the good feelings generated by the opening. Filled with striking location photography and eye-popping shoot-outs, the film is a pleasing state-of-the-art action movie, at least for an hour. *Cheri, Chestnut Hill, suburbs.*

U

★★★**UNFAITHFULLY YOURS (1948).** In Preston Sturges's last great comedy Rex Harrison very elegantly portrays an orchestra conductor plotting revenge against his wife, whom he suspects of infidelity, as he conducts a magnificent concert: murder during Rossini, separation during Wagner, and suicide during Tchaikovsky. Not so perfectly paced as vintage Sturges, the film boasts a screamingly funny final third in which a suddenly bumbling Harrison attempts to wreak the vengeance he's heretofore only dreamed. With Linda Darnell and outrageous supporting performances by Rudy Vallee and Edgar Kennedy. *Brattle, UP THE ACADEMY (1980).* The unnatural coupling of the powers that be at *Mad* magazine and gonzo filmmaker Robert Downey (*Putney Swope*) has resulted in this gross-out comedy about life at a posh military academy. Tom Poston stars, as the institution's effeminate commander. In the trailers, Poston is seen walking through a dorm at night, offering to hand-laundry the cadets' underwear. Music by Iggy and the Stooges, Eddie and the Hot Rods, Dwight Twilley, Blondie, Lou Reed, the Kinks, Jonathan Richman, David Johansen, Nick Lowe, and Cheap Trick. Sound okay? *Cheri, Chestnut Hill, suburbs.*

URBAN COWBOY (1980). By night, John Travolta, playing a restless young petrochemical worker in Houston, dons stylish cowboy duds and escapes to Gilley's — the self-styled "largest honky-tonk in America" — to dance and drink and act out a downtown fantasy of frontier values. This new film, directed by James Bridges (*The China Syndrome*), and based upon an *Esquire* magazine article by Aaron Latham, does sound just a tad derivative, doesn't it? Country-rock by Bonnie Raitt, the Charlie Daniels Band, Bob Seger, and J.D. Souther. See review in this issue. *Cheri, Circle, suburbs.*

W

★★**WEST SIDE STORY (1961).** The big, holy musical that turns the Montagues and Capulets into the Jets and the Sharks to the beguiling accompaniment of Leonard Bernstein's songs and Jerome Robbins's dances. Souped-up and overblown, it was directed rather colorlessly by Robert Wise and features remarkably bland performances by Natalie Wood, Richard Beymer, and George Chakiris. *Allston.*

WHOLLY MOSES (1980). Dudley Moore as Herschel, the misguided prophet, Laraine Newman, as his wife, and James Cöco as a rebellious slave. A new concept in Biblical comedy, directed by *Saturday Night Live* filmmaker Gary Weiss. *Beacon Hill, Chestnut Hill, suburbs.*

★**THE WICKER MAN (1973).** Robin Hardy's film (script by *Sleuth*'s Anthony Shaffer) bills itself as a sophisticated horror movie. But while it begins intriguingly enough, an unfortunate script and a howler of a score (yes, folks, this is a musical horror film) transform it into one of the silliest movies in years, a sure bet for camp immortality. Edward Woodward plays a police detective, dispatched to a small Scottish island in search of a missing girl, who falls into the clutches of the local pagan fertility cult (Christopher Lee prances and mugs hysterically as the sinister leader of the sect). Little things tip Woodward off: naked women writing in the grass, jars labeled "foreskins" at the local pharmacy. Inadvertently funny highpoints include a soulful song about sex, "Gently, Johnny," sung while a pair of snails copulate on screen, and Britt Ekland's galumphing nude mating dance. Best line (spoken by Diane Cilento of naked schoolgirls who hope to impregnate themselves by jumping over a bonfire): "They do love their divinity lessons!" *Orson Welles.*

★★★**WISE BLOOD (1979).** John Huston's adaptation of Flannery O'Connor's first novel is set in a sweltering, Jesus-mad backwater that looks like the South but isn't really, it's the freakish landscape of the Southern religious imagination. Watching the movie is like looking at the world through a piece of ornate glass or through the eyes of a crow; everything is dark and veriginous and gooty and frightening, all at once. For O'Connor, the world is a big, slow whirlpool with Jesus at the center, everyone feels His pull, and everyone spirals toward Him in his own distinctive way. As we descend into the maelstrom, our guide is Hazel Moles, a staring ostrich of a boy, well-played by Brad Dourif. Trying to shake off Jesus, Moles sets out to form the Church of Truth Without Christ, but the whirlpool gets him in the end. Along the way, though, he meets an extraordinary bunch of characters, wonderfully portrayed by Dan Shor, Harry Dean Stanton, and especially Amy Wright and Mary Nell Santacroce. *Wise Blood* is about the conflict between the form of Christianity and its substance, and about many other things as well, and it's a strange, brilliant piece of work — but not a moving one. Huston's humanism works against O'Connor's Catholic mysticism in a way that isolates us from the characters — though the one thing we always sense is the film's compassion. *Nickelodeon.*

★★**THE WOMEN (1940).** For some reason, this George Cukor adaptation of Claire Booth Luce's high-pitched, "venomous" play has gained a critical and popular following. Homosexuals used to love it for the non-stop female bitchery and, in recent years, feminists have mistakenly thought that its exclusion of men was a statement on behalf of female companionship. Actually, the movie is obsessed with men and its portrait of women is absurdly retrograde (and this was true in 1940, too). But the superb ensemble includes the great ladies of MGM: Norma Shearer, Rosalind Russell, Joan Crawford, Joan Fontaine, Paulette Goddard, et al. *Harvard Square.*

The Finest in X-Rated All Male Movies is Now in Both Cinemas 1 & 2

ART 1-2 204 Tremont St. 482-4661

1 Continuing Performance — Boston Premiere — **FANTASTIC HEROES** — AND — **GOLDEN BOYS** Continuous from 10 AM

2 Continuing Performance — **TWELVE AT NOON** — AND — **CRUISING 57** Continuous from 10 AM

THE GAY GUY'S GUIDE

SO. STATION 423-4340

1 - DIRECT FROM NEW YORK - **"DIRTY BOOKS"** — AND — **"SEA CADETS"** X

2 KIP KNOLL IN **"THE WEST SIDE BOYS"** X

Boston's Best All Male Show!

"A HIT. 'URBAN COWBOY' IS WHAT HOLLYWOOD MOVIES ARE ALL ABOUT.

The Travolta legend is back on track. He's the first and only male movie star of his generation. James Bridges shows an extraordinary gift for directing actors. Newcomer Debra Winger is a revelation. Scott Glenn emerges as a leaner, meaner Clint Eastwood."

—David Ansen *NEWSWEEK*

"'Urban Cowboy' has more power and energy than a young brahma bull on the loose. It's the first urban western musical, and it's rambunctious, touching, raucously funny and savagely dramatic. The music is irresistible."

—Charles Champlin, *LOS ANGELES TIMES*

"'Urban Cowboy' looks like the big winner for the Summer."


—Bernard Drew, *GANNETT NEWSPAPERS*

"Country music lovers will find a rich treasury in 'Urban Cowboy's' score."

—Gita Maritz Smith, *THE ATLANTIC JOURNAL*

"Entertaining, sullenly sensual."

—David Denby, *NEW YORK MAGAZINE*



JOHN TRAVOLTA
URBAN COWBOY

"'Urban Cowboy' is certain to be the summertime blockbuster. Travolta regains the high ground he won in 'Grease' and 'Saturday Night Fever.' His is a sexy, strong, believable performance that just about reeks sexuality."

—Rona Barrett, *ABC-TV*

"A rugged, raunchy roundup."

—*N.Y. DAILY NEWS*

"John Travolta, the sinuously magnetic upstart who discoed to stardom in 'Saturday Night Fever,' is sizzling hot again and hell bent for movie immortality."

—Guy Flatley, *COSMOPOLITAN*

"Travolta is excellent, skillful and affecting. Winger is sensational."

—Jeff Millar, *HOUSTON CHRONICLE*

PARAMOUNT PICTURES PRESENTS A ROBERT EVANS/IRVING AZOFF PRODUCTION A JAMES BRIDGES FILM JOHN TRAVOLTA "URBAN COWBOY" ALSO STARRING DEBRA WINGER EXECUTIVE PRODUCER C.O. ERICKSON BASED UPON THE STORY BY AARON LATHAM SCREENPLAY BY JAMES BRIDGES AND AARON LATHAM PRODUCED BY ROBERT EVANS & IRVING AZOFF DIRECTED BY JAMES BRIDGES

PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN PANAVISION READ THE BANTAM BOOK ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON FULL MOON/ASYLUM RECORDS & TAPES A PARAMOUNT PICTURE

NOW PLAYING

SACK CHERI 1-2-3 HAMILTON OFF WHEELER BOSTON 534-2870	SACK CINEMA NATICK 237-2640 ROUTE 9 OFF SHOPPING WALK	SACK CINEMA CITY DANVERS 962-2100 EXIT 24 OFF RT. 128	CIRCLE CINEMA 309 CHESTNUT HILL OFF CLEVELAND CIRCLE 566-4040	REWOODS WOBURN 953-5330 RT. 128 NEAR 93	SHOWCASE DEDHAM 326-4955 ROUTE 1 off 128
---	---	---	--	---	--

Hot dots

by Cliff Garboden

SUNDAY

1:00 (7) Child of Man — the Saint Jude's Telethon. Norm Nathan and Jan Harrison host the annual fund-raiser live from Boston. Danny Thomas, Wayne Newton, etc. appear on tape from Vegas. A telethon in which neither the contributors nor the stars have to lose any sleep.

4:00 (2) Camera Three: John Irving. An interview with the author of *The World According to Garp*, about life before and after the best-seller list.

4:00 (38) Baseball. The Sox vs. the California Angels.

4:00 (56) Pleasure of His Company (movie). Fred Astaire's letting his screen career persist through 1961 afforded him the opportunity to be cast opposite Debbie Reynolds and Tab Hunter in this revision of Samuel Taylor's Broadway hit of the same name. Estranged father returns home to his daughter's wedding and offers to take the bride on a world tour.

7:00 (5) John Denver: The Higher We Fly. Just because he's had the word "high" stuck in his nose for 10 years, the blond frog hosts this documentary about balloons, DC-10s, and space travel.

7:00 (56) Star Trek. "Requiem for Methusalem." The *Enterprise's* command staff runs afoul of Flint, who in previous lives was Brahms, Leonardo, and a whole History of Western Culture course. Kirk, befuddled, gets the hints for the ancestral hero's android ward.

8:00 (2) Odyssey: Key to the Land of Silence. Those aren't just funny pictures on the walls. The story of the Rosetta Stone and how Jean-Francois Champollion decoded Egypt's hieroglyphs on the weight of its inscription.

8:00 (5) Omnibus. Hal Holbrook hosts performances by Gene Kelly, Cheryl Ladd, Luciano Pavarotti, and Meryl Streep. We're hoping for a Ladd-Pavarotti duet of "Let's Call the Whole Thing Off," or "Together." This is back to the '50s, isn't it?

8:00 (44) Masterpiece Theater: Disraeli, part II. A repeat of last Sunday's episode, in which Disraeli wins status in a very crabby government and proposes marriage to the widow of his political mentor. Ian McShane is excellent in the title role, but the scripts here are too abbreviated, with scenes that advance the plot as choppy as comic-book panels would.

8:00 (56) Beat the Devil (movie). Humphrey Bogart and Jennifer Jones star in this camp favorite. Worth seeing if you haven't.

9:00 (2) Masterpiece Theater: Disraeli, part III. Ben is disparaged by Gladstone, befriended by Queen Victoria, and as a result is made prime minister.

9:00 (4) The Bridge at Remagen (movie). World War II action finds the Allies struggling to take a bridge positioned in the path of Hitler's retreating army. George Segal, Robert Vaughn, Ben Gazzara, E.G. Marshall, Bradford Dillman, Peter Van Eyck, and Bo Hopkins star.

9:00 (44) Non-Fiction Television: Service Entrance and Man of Wheat. Two films, the first about an aimless teen who enlists in the Army Reserve; the second, the story of a wheat farmer with a rags-to-riches career.

10:00 (2) Monty Python's Flying Circus. The bishop vs. the insurance industry.

11:30 (4) Escape From the Planet of the Apes (movie). A lesser Apes movie, but Sal Mineo makes an appearance. The chimps from the year 3955 arrive in LA.

MONDAY

6:00 (68) Boston Live. This week's (today through Thursday) musical guest is Lazarus.

8:00 (2) Choosing Suicide. A right-to-death documentary. In 1979, 62-year-old Jo Roman, a New York artist with terminal cancer, planned her own death and invited someone to tape her family's reactions to the announcement of her intended suicide. No absurdist French playwright could have come up with a better concept. The reason Roman got so much support for her scheme, of course, was that she knew she was going to die anyway. The rest of us, on the other hand, might live forever. Death as an exercise in bad taste. Following this, at 9 p.m., Hugh Downs hosts a discussion of the ethics and implications of Roman's demise.

8:00 (5) Roots. The concluding three hours, in which Chicken George comes to roost.

8:00 (56) The Tourist (movie). A made-for-TV special with Lee Meriwether, Bradford Dillman, Lois Nettleton, and Adrienne Barbeau as fellow travelers on what was meant to be a dream vacation through Europe. Based on a novel (*Tourist*) by Gerald Green.

8:30 (38) Baseball. Picked up from the networks. The Sox vs. the Oakland A's, or the Pittsburgh Pirates vs. the Cincinnati Reds.

9:00 (4) Little Women, part I. First installment of a two-part presentation of Louisa May Alcott's classic family drama about New England home life during the Civil War. The four little Marches are played by Meredith Baxter Birney, Eve Plumb, Susan Dey, and Ann Dusenberry. Also starring Greer Garson, Robert Young, William Shatner, and Cliff Potts.

9:30 (2) Islam, the Veil and the Future. Nancy Dickerson moderates an encounter between American and Islamic women, who will probably do more than exchange recipes.

10:00 (56) Basketball. The US Olympic team vs. the NBA all-stars.

11:00 (2) The Dick Cavett Show. After the first week, Cavett, in typical fashion, forgot to tell anybody who his guests will be. Tune in if you like. We're not going to list this show until we get some information.

11:30 (2) The Angry Silence (movie). Both a psychological study and an anti-labor-movement drama. Pier Angeli, Richard Attenborough, and Michael Craig star in the story of a man facing the uncomfortable consequences of resisting his union's strike action.

TUESDAY

6:00 (68) Boston Live. A feature on kids, with Christopher Cerf (Bennett's son, and the unseen hand behind much of the better children's TV).

7:30 (2) The Muppets. Jim Henson and his embroidered exhibitionists are joined by guest host Dyan Cannon.

8:00 (2) Nova: The Elusive Illness. A look at the research aimed at curing hepatitis B.

8:00 (7) Boston Common and Uncommon. A one-hour Channel 7 special focusing on architect Charles Bulfinch's impact on this city's look and urban-renewal systems.

8:00 (38) King of the Khyber Rifles (movie). Tyrone Power and Michael Rennie star in this 1954 east-of-Suez shoot-'em-up.

8:00 (56) The Night They Raided Minsky's (movie). Jason Robards, Britt Ekland, and Forrest Tucker star in a 1969 musical about an Amish girl who moves to New York and takes her clothes off in public.

9:00 (2) Search for Solutions: Trial, Error, Content, and Adaptation. Science in theory. Tonight's real sexy installment takes a look at problem-solving techniques.

9:00 (4) Little Women, part II. Meg and Jo and all the other short girls reach their logical conclusions together.

9:00 (44) Mark Twain: Beneath the Laughter. Another Twain monologue, this one with Dan O'Herlihy portraying the great humorist's darker side.

10:00 (5) The Barbara Walters Special. Tonight Barbara's prey include Kenny Rogers, James Garner, John Ritter, and Sir Laurence Olivier.

WEDNESDAY

8:00 (7) Ethel is an Elephant. Todd Susman and Liberty Godshall star in a new sitcom about a photographer named Eugene and his pet pachyderm.

8:00 (38) The Hunters (movie). Roberts Mitchum and Wagner blast the Hun from the skies in this 1958 dogfight drama.

9:00 (2) Non-Fiction Television: Taking Back Detroit. Let's not worry about motivations here. A film by Stephen Lighthill about the activities of three self-



Ekland and Lahr, Tuesday, 8 p.m.

proclaimed Motown revolutionaries — a judge, a city councilman, and a person whose job is a little hard to describe.

9:00 (7) That's Entertainment II (movie). More MGM music and dance. Gene Kelly and Fred Astaire co-host this prance down memory lane.

THURSDAY

8:00 (44) Odyssey: Key to the Land of Silence. The story of how the plundered Rosetta Stone allowed Egyptologists to unravel more than dirty gauze. A repeat of Sunday's show.

9:00 (4) Cry of the Innocent (movie). Rod Taylor, Joanna Pettet, Joanna Pettet (she plays two roles), Cyril Cusack, and Nigel Davenport star in a made-for-TV drama written by Frederick Forsyth about an American insurance executive living in Ireland and seeking revenge for the strange deaths in his family.

9:30 (2) Camera Three: Shodo: the Path of Writing. The art and discipline of calligraphy in Japan. Public television at its best.

2:10 a.m. (5) Five All Night Live. Matt Siegel hosts a group of agoraphobics, people who can't stand to shop for fresh produce or be in any crowded or social situation. If they want to be alone, they've come on the right show.

FRIDAY

8:00 (5) Crash (movie). William Shatner and Eddie Albert star in a based-in-fact drama about a jet plane that splashes down in the Everglades with 73 of its passengers intact.

9:00 (2) Masterpiece Theater: Disraeli, part III. In which Queen Victoria's natural suspicions turn to confidence. A repeat of Sunday's episode.

11:30 (2) Hot Nights: Portraits from the 2 O'Clock. Fred Simon's film about three strippers and a bartender at Boston's now-defunct 2 O'Clock Lounge.

11:30 (7) The Avengers. The original Steed and Peel duo, plus guest villain Christopher Lee.

Midnight (38) Nine Hours to Rama (movie). Horst Buchholz stars as the armed fanatic in this 1963 drama based on the assassination of Mahatma Gandhi. Also starring Jose Ferrer and Valerie Gearson. Based on the book by Stanley Wolput.

1:00 a.m. (4) The Midnight Special. Eddie Rabbit hosts Kim Carnes, Jermaine Jackson, Randy VanWarmer, and Teena Marie.

2:35 a.m. (4) Clash by Night (movie). A 1952 movie from Clifford Odets's drama about a woman's divided affections. Barbara Stanwyck, Paul Douglas, Robert Ryan, and Marilyn Monroe star.

SATURDAY

1:00 (56) The Terror (movie). Boris Karloff and Jack Nicholson in a 1963 confusion of horror themes about a man rescued by a beautiful girl whose disappearance leads him through a maze of pain.

2:20 (38) Baseball. The Sox vs. the California Angels.

2:30 (56) Terror from the Year 5000 (movie). What's the use, really? We invite time-travelers to our century and they pay us back by going berserk. Sorry. If

you don't like the food here, go back to the future.

4:00 (56) The Mouse on the Moon (movie). The less-hilarious 1963 sequel to *The Mouse That Roared*. Terry-Thomas stars in yet another attempt on the part of Grand Fenwick to defuse the Cold War.

7:00 (56) Star Trek, "The Way to Eden." Cosmic hippies capture the *Enterprise*, Chekov meets an old flame, and Mr. "Chasin' the Trane" Spock trades hot licks with the kids in a rec-lounge jam.

8:00 (4) US Olympic Boxing Trials. Featuring Joe Frazier's son Marvis.

8:00 (56) Witness for the Prosecution (movie). Tyrone Power, Marlene Dietrich, and Charles Laughton star in a 1957 movie from Agatha Christie's novel and Broadway play.

9:00 (44) The Lunts: A Life in the Theater. Lynn Fontanne chats with director George Schaefer about her life and stage career with her husband, Alfred Lunt.

10:00 (2) Great Performances: Solti Conducts Schubert. Sir Georg and the Chicago Symphony do Schubert's Symphony No. 6, and Symphony No. 8. Simulcast on WGBH-FM (89.7).

11:30 (2) Jazz at the Maintenance Show. Bill Evans performs with Marc Johnson (bass) and Joe LaBarbera (drums).

11:30 (4) Saturday Night Live.

11:30 (7) The Magnificent Ambersons (movie). Joseph Cotten and Agnes Moorehead star in this classic 1942 drama about a family that refuses to go with the flow.

1:30 a.m. (5) Five All Night Live. Featuring rock 'n' roll from Didi Stewart and the Amplifiers.

The 525th line. Bobby may be brushing more because he likes the taste of Aim. Perhaps Aim tastes like slugs in bouillon. What does Bobby's mother know? Yet she beams the distracted beam of a middle-class bottle-blonde who's licked menopause with drugs, and turns her neighbors on to her son's favorite cavity-fighter. Her girlfriends are skeptical. If it tastes good, it must not work, they argue. But Bobby is brushing more. But maybe no more than usual. For Bobby, Bobby may be obsessed. All he may ever do is brush his teeth. His dentist is worried. Bobby's gums are raw. He doesn't especially like the taste of Aim. Bobby'll smear anything in his mouth. Last Christmas he spent three hours in the bathroom scouring his teeth with *creme de marrons*. Maybe Bobby smokes and he doesn't want his mother to know, so he brushes to cover up his breath. It'll serve Bobby's mother right if the kid winds up spending his late adolescence at the periodontist.

They'll never get caught.
They're on a mission from God.

JOHN BELUSHI DAN AYKROYD

THE BLUES BROTHERS
a musical comedy

JAMES BROWN • CAB CALLOWAY • RAY CHARLES • CARRIE FISHER
ARETHA FRANKLIN • HENRY GIBSON
THE BLUES BROTHERS BAND
Written by **DAN AYKROYD** and **JOHN LANDIS**
Executive Producer **BERNIE BRILLSTEIN**
Produced by **ROBERT K. WEISS** • Directed by **JOHN LANDIS**

R RESTRICTED **MPAA** UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN Original Soundtrack Recording on ATLANTIC Records and Tapes. **MPAA** **UNIVERSAL PICTURE**
Read the JOVE BOOK © 1980 UNIVERSAL CITY STUDIOS, INC. ALL RIGHTS RESERVED.

Starts Friday, June 20th !

SACK CHERI 1-2-3 50 DALTON OPP. SHERATON BOSTON 536-2870	GENERAL CINEMA CHESTNUT HILL RTE. 9 at HAMMOND ST. 277-2500	GENERAL CINEMA FRAMINGHAM RTE. 9 SHOPPERS WORLD 235-8020	SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93	SHOWCASE DEDHAM 326-4955 ROUTE 1 at 128	GENERAL CINEMA PEABODY NO. SHORE SHOP. CTR. 599-1310
---	--	---	---	--	---

Airwaves

by Billy Pope

SUNDAY

8:00 a.m.-noon (WBCN) Boston Sunday Review. Members of the US delegation to the International Conference of US Intervention in Iran discuss their trip to Iran, the 25-year history of US involvement there, and how simple they think it could be to bring the hostages home; members of Massachusetts Bay Counseling and Gay Pride Committee salute Gay Pride Week; Danny Riccio of Zoundz Records answers questions about how much your old records are worth; and the Garthenia Beal Gospel Ensemble sing across the Jordan.

9:30 a.m. (WCAS) Foreign Policy Report. Jim Harney, publisher of *Overview: Latin America*, discusses his recent trip to El Salvador.

10:00 a.m. (WCAS) NOW We're Talking. An interview with Laurie James, an actress who portrays the 19th-century transcendentalist and first woman foreign correspondent, Margaret Fuller.

10:30 a.m. (WCAS) Closet Space. An interview with a gay father, for Father's Day.

Noon (WBUR) Herizon. "The Trauma of Incest." Incest victims discuss their experience and how they have learned to deal with it.

Noon (WCRB) Reflections. Pops conductor John Williams reflects on the first five weeks in his new job.

Noon (WGBH) Masterpiece Radio Theater. *Sons and Lovers*, part IV. The dramatization of D.H. Lawrence's classic novel of early manhood. Repeated on Monday at 10 p.m.

1:00 (WGBH) Boston Artists Ensemble. The Ensemble perform Beethoven's Quartet No. 1.

2:00 (WBUR) Sunday Opera. David Stockton directs the Concert Opera Orchestra in Bellini's *La Sonnambula*.

2:00 (WCUW) Rapa and Rhetoric. "Yossarian's Dilemma." A documentary on the rights of mental patients and the use and misuse of drug therapy.

4:00 (WITS) Baseball. The Sox vs. the California Angels.

4:00 (WCAS) Live from the Sunflower Cafe. A jazz performance by Rashida Shah.

4:00 (WCRB) Ambler Summer Festival. Leonard Bernstein conducts the Israel Philharmonic in his own *Chichester*

Psalms, and Andre Previn conducts the Pittsburgh Symphony in Sibelius's Symphony No. 2.

5:05 (WCRB) Boston Pops. John Williams conducts selections from Oscar Peterson's *Canadiana Suite*, with Peterson as soloist, and Barber's *Adagio for Strings*.

6:30 (WBUR) Radio Smithsonian. Howard Koch, who co-authored the screenplay for *Casablanca* and was then blacklisted, talks about his experience; and astronomer Gerald Hawkins describes his work analyzing the mysterious giant drawings of the Nasca Desert in Peru.

7:00 (WBUR) Taking Readings. Poet Carole Oles is heard in the third of a new series of poetry readings recorded in the Boston area.

7:30 (WBUR) Firesign World. "Anything You Want To," part I. The Firesigners take on Billy Shakespeare with the daring and cunning of Rosenkrantz and Gildenstern.

7:30 (WGBH) Folk Heritage. A special two-hour program on black sacred harp music and black congregational singing.

8:30 (WCRB) Sunday Evening at the Opera. Mstislav Rostropovich conducts the Bolshoi Theater Orchestra, Chorus, and Opera Company in Tchaikovsky's *Eugen Onegin*.

9:00 (WRKO) Joe Casper Show. Juvenile detective Joe Ciggiano of the Boston Police Department discusses what makes a good kid go bad.

9:00 (WCOZ) Profiles in Rock. A look at the music of Styx.

10:00 (WBCN) Basement Tapes. A concert performance by Journey.

10:30 (WROR) The Professionals. Mike Donahue, from the General Counsel of the Massachusetts Department of Corrections, discusses the multitude of problems within the state prison system.

10:30 (WGBH) Folk Festival, USA. "The 1977 San Diego Folk Festival." The largest festival in the West includes Lani Kurnik, Tom Courtney, Sam Hinton, and Johnny Walker.

11:00 (WBCN) King Biscuit Flower Hour. Texas rockers ZZ Top in a concert recorded live in Passaic, New Jersey.

MONDAY

9:00 a.m. (WBUR) New Morning. "The History of Jazz." This week, our history

tour begins with the birth of big bands and travels through some boogie-woogie pianists to the bands of the Southwest territories.

10:30 a.m. (WMBR) The Late Risers' Club. A feature on the British electronic group the Human League.

1:00 (WITS) The Pat Whitley Show. Robert Spero, author of *The Duping of the American Voter*, discusses dishonesty and deception in presidential television advertising.

5:00 (WMBR) Black Perspectives. Discussion about the recent and current realities of black life in South Africa.

7:00 (WGBH) The Spider's Web. The *First Book of Fairy Tales*. Frances Schrand and Ken Demsey recount such enchanting stories as *Beauty and the Beast* and *Cinderella* each evening this week.

7:30 (WGBH) Reading Aloud. Maurice. A reading of E.M. Forster's long-suppressed novel about love between two men. Continues through the week.

7:30 (WITS) Baseball. The Sox vs. the Oakland A's.

9:00 (WCRB) Baltimore Symphony. Sergio Comissiona conducts Beethoven's *Leonore Overture No. 3*, Grieg's Piano Concerto, with David Barilan, and Dvorak's Symphony No. 7.

9:30 (WGBH) The Choir of St. Paul's Cathedral (live). The Choir performs a selection of English church music spanning five centuries.

TUESDAY

1:00 (WMBR) Tonight at 1 p.m. The show features the album *Jazz Abstractions*, the historic "third stream" combination of jazz and classical music composed by Gunther Schuller and Jim Hall.

4:30 (WGBH) Heartbeat. *Anatomy of an Illness as Perceived by a Patient.* Norman Cousins discusses his book of reflections on healing and regeneration.

7:30 (WITS) Baseball. The Sox vs. the Oakland A's.

8:00 (WCRB) BSO Playbacks. Seiji Ozawa conducts Brahms's Piano Concerto No. 1, with Rudolf Serkin.

8:30 (WBUR) Gay Way. Maurice Kenny, a gay Native American poet, reads from his *Only As Far As Brooklyn*; and members of the Lesbian and Gay Pride Committee talk about this summer's Gay Pride Week festivities, parade, and rally.

9:00 (WCRB) Chicago Symphony. James Levine conducts Mozart's Piano Concerto No. 25, with Andre-Michel Schub, and Mahler's *Das Lied von der Erde*, with soprano Jessye Norman.

10:00 (WGBH) The Waves. A dramatization of selections from Virginia Woolf's 1931 novel.



Zubin Mehta, Thursday, 9 p.m.

11:00 (WBUR) Jazz Alive! The music of vocalist Irene Kral and the Broad Bent Trio, and the Harold Vick Quintet.

Midnight (WDLW) The Larry King Show. June Havoc, playwright and younger sister of Gypsy Rose Lee, discusses vaudeville, the stage and screen, and dance marathons.

WEDNESDAY

11:00 a.m. (WBUR) Options in Education. "School Desegregation," part III. A report on the struggle to integrate schools in Washington, DC, and a speech by Thurgood Marshall, who fought the "separate but equal" doctrine at Howard University. Part IV is on Thursday.

7:00 (WMFO) Apocalypse When? A new program on environmental news, produced by the Greenpeace Foundation.

7:30 (WITS) Baseball. The Sox vs. the Seattle Mariners.

8:00 (WGBH) Quartessence. The Cleveland Quartet performs Mendelssohn's Variations and Scherzo, Ives's String Quartet No. 2, and Ravel's Quartet.

8:15 (WBUR) Behind the News. "Mothers." Concluding the series on the family, this segment looks at the role of mothers in contemporary society, and the future of the family in this country.

9:00 (WBUR) Legal Line. "Buying Things." A look at how to use the Consumer Protection Act to prevent rip-offs in the marketplace.

9:00 (WCRB) Cleveland Orchestra. Lorin Maazel conducts Poulenc's Gloria, with

soprano Jessye Norman, Hindemith's *Nobilissima Visione*, Brahms's *Alto Rhapsody*, and Schuman's *Concerto on Old English Rounds*.

10:00 (WGBH) The Studs Terkel Almanac. Tenor Placido Domingo joins Studs for conversation and musical samples of his work.

Midnight (WCOZ) Playback. Music of Sass, recorded live at Normandy Sound Studios in Rhode Island.

THURSDAY

Noon (WGBH) MusicAmerica (live). "Women in Jazz." A performance by the Katie Roberts Quintet.

1:00 (WMBR) The Crazy Quilt. Incredible as it sounds, it's the 70th anniversary of the eight-hour work day, and the victory is remembered by rock, folk, and jazz tunes on American workers, from waitresses to truckers to office drones.

4:30 (WGBH) Horizons. "Asian-Pacific Women: The Myth of the Meek and Mild." An examination of the women of Asian-Pacific descent who are organizing to change their submissive, passive image.

7:30 (WITS) Baseball. The Sox vs. the Seattle Mariners.

8:00 (WGBH) Martin Berkovsky in Performance. Pianist Berkovsky performs an all-American program, including works from Foote, Hewitt, Ives, and Hovhanness.

9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts an all-Elgar program, with mezzo-soprano Marilyn Horne: the *Crown of India Suite*, *Sea Pictures*, and the *Enigma Variations*.

10:00 (WGBH) Essay on Women's Culture. "The Sixth Annual Women's Music Festival." Performers include Holly Near and Jane Sapp; and radical and conservative women give their impressions of the state of the women's movement.

FRIDAY

5:00 (WMBR) Forty and Climbing. "Congregate Living." Shared living for older adults is discussed with housing experts and residents.

7:30 (WITS) Baseball. The Sox vs. the California Angels.

8:00 (WGBH) The Los Angeles Philharmonic. Carlo Maria Giulini conducts Brahms's Violin Concerto, with Sidney Weiss, and Tchaikovsky's Symphony No. 6 (*Pathetique*).

9:00 (WCRB) BSO. Klaus Tennstedt conducts Beethoven's Ninth Symphony.

10:00 (WGBH) Earplay. "Great Days: Three Dialogues by Donald Barthelme."

10:07 (WEEI) Mystery Theater. "The Fatal Connection." A young couple inherits an ancient New York City brownstone with an 1890s telephone that completely changes their lives.

11:00 (WGBH) The Blues Hour. A feature on the king of the blues harmonica Big Walter Horton.

SATURDAY

10:00 a.m. (WMBR) Artist at Work. The new-styled swing-vocal group Tappin' at the Met, in a performance recorded live at Jack's in Cambridge.

Noon (WGBH) Options in Education "Cerebral Palsy: The Most Feared Handicap." A discussion of the disability, and the integration of handicapped students into public-school classrooms.

1:00 (WGBH) Live Coverage of Gay Pride Week Celebration in Boston. Four hours of reporting and interviews.

2:00 (WCRB) Houston Grand Opera. Raymond Leppard directs Rossini's *Cinderella*, with Ewing, Blake, Montarsolo, and Desderi.

2:20 (WITS) Baseball. The Sox vs. the California Angels.

4:30 (WBUR) Earplay. *Find Me.* The story of a disturbed child and her family's inability to cope.

8:00 (WCRB) Boston Pops (live). Harry Ellis Dickson conducts a program that includes Boccherini's Minuet in A-major and Tchaikovsky's Piano Concerto No. 1, with Tatiana Yampolsky.

8:35 (WEEI) Women in Prison. A report on how women survive prison life at MCI Framingham.

10:00 (WGBH) Great Performances. Georg Solti conducts the Chicago Symphony in Schubert's Symphony No. 6 (*Little*) and Symphony No. 8 (*Unfinished*). Simulcast on Channel 2.

11:00 (WDLW) Jamboree, USA. Country singer Mickey Gilley performs from Wheeling, West Virginia.

"IT TOPS 'STAR WARS'!"

... 'The Empire Strikes Back' joins 'The Godfather, Part II' as one of the rarest of films — a sequel that lives up to and expands upon its original."

CHICAGO TRIBUNE

"'The Empire Strikes Back' has arrived. And it's wonderful... the audience is on its feet cheering."

ROLLING STONE

"Dazzling! Even more spectacular than 'Star Wars.' ...Kershner managed this perilous narrative assignment while sustaining the action at breathless pace and gripping intensity."

WASHINGTON POST

"Visually, the new installment conveys a sense of generosity that surpasses even the original..."

NEWSWEEK

"It is a dazzling feast for the eye, the sort of film with so much going on in each frame you want to see it again immediately."

PHILADELPHIA INQUIRER



"★★★★ 1/2"
NEW YORK DAILY NEWS

"A better film than 'Star Wars'..."
TIME MAGAZINE

Starring MARK HAMILL · HARRISON FORD · CARRIE FISHER

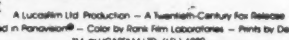
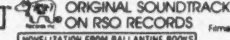
BILLY DEE WILLIAMS · ANTHONY DANIELS

Co-starring DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ

Directed by IRVIN KERSHNER Produced by GARY KURTZ

Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN Story by GEORGE LUCAS

Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS



NOW PLAYING

CHARLES 1-2-3
Camb. St. near Gov. Ctr. 227-1330

70MM. Dolby Stereo

NO PASSES ACCEPTED

Starts Wed. 6/18

CIRCLE CINEMA
399 CHESTNUT HILL, W.C.
CLEVELAND CIRCLE
566-4040

SHOWCASE WOBURN
933-5330
RT. 128 NEAR 93

GENERAL CINEMA FRAMINGHAM
BYE 9 SHOPPERS WORLD
235-8020

SHOWCASE DEDHAM
326-4955
ROUTE 1 of 128

SACK CINEMA CITY DANVERS
923-7800
EXIT 24 OFF RT. 128

WBCN 104.1 FM	WEEI 590 AM
WBUR 90.9 FM	WGBH 89.7 FM
WCAS 740 AM	WITS 1510 AM
WCOZ 94.5 FM	WMBR 88.1 FM
WCRB 102.5 FM	WMFO 91.5 FM
WCUW 91.3 FM	WRKO 680 AM
WDLW 1330 AM	WROR 98.5 FM

Play by play

compiled by John Engstrom

BLOOMSDAY. The second annual evening of music, poetry, and dramatic readings based on the writings of James Joyce. At Sanders Theater, corner of Oxford and Sanders Streets, Cambridge. Curtain is at 8 p.m. on Saturday, June 21. Tix \$5 at the Celtic Realm (547-4220) or the Village Coach House (566-8861).

A CHORUS LINE. A solid, sometimes exciting production of the internationally popular Michael Bennett/Marvin Hamlisch/James Kirkwood musical about Broadway's gypsies. The book and music aren't much; the dancing and the stunning simplicity of the concept account for the show's popularity. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), through June 21. Curtain is at 8 p.m. on Tuesday through Saturday; at 2 p.m. on Wednesday and Saturday; and at 3 p.m. on Sunday. Tix \$10-\$22.50.

COMEDIANS. The Boston premiere of a play, by Britisher Trevor Griffiths, about a school for aspiring comics. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), through August 2. Curtain is at 8:30 p.m. on Thursday through Saturday. Tix \$4.50.

DA. Irishman Hugh Leonard's gentle, Tony Award-winning comedy about a middle-aged playwright trying to come to grips with the memory of his recently deceased father. Sounds like a deliberately designed crock-pot for the cockles of the heart, but, miracle of miracles, it works. A combination, perhaps, of the luck of the Irish and the appeal of actor Bernard Hughes, who also won a Tony for his lovely performance as the amiable, implacable Da. At the Colonial Theater, 106 Boylston Street, Boston (426-9366), through June 28. Curtain is at 8 p.m. on Monday through Saturday and at 2 p.m. on Wednesday and Saturday. Tix \$10-\$17.50.

FESTIVAL OF ONE-ACT PLAYS. Nine local playwrights present their one-acts as works-in-progress, under the auspices of the Playwrights' Platform. Thursday, June 19: plays by

Rae Edelson and Gerilyn Horton. Friday, June 20: plays by Irving Smokler, Don Cohen, and Elizabeth Wyatt. Saturday, June 21: plays by Barbara de la Cuesta and David Mauriello. Sunday, June 22: plays by John O'Brien and David Almquist. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567). Curtain is at 7:30 p.m. on Thursday through Sunday. Tix \$3 the first evening, \$1.50 with stub for each additional evening.

FIDDLER ON THE ROOF. Harnick and Bock's 1964 musical celebration of Jews' surviving in Czarist Russia is surviving very well indeed in this touring production, which stars Herschel Bernardi as Tevye. At the Music Hall, 268 Tremont Street, Boston (542-1700), through July 6. Curtain is at 8 p.m. on Tuesday through Saturday; at 2 p.m. on Wednesday and Saturday; and at 3 p.m. on Sunday. Tix \$5-\$25.

HAPPY END. With this 1929 musical Brecht and Weill tried to duplicate the success of "Threepenny Opera," but came up with a cartoony depiction of venality and religion in a mythological Chicago of 1919, with none of "Threepenny"'s grimy cutting edge. Thank goodness for the songs, which are wonderful. And the American Repertory Theater has a field day with the work, with a sassy, slangy adaptation by Michael Feingold; a stylish, clever production; and broadly etched performances. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through August 2. Curtain is at 8 p.m. on Thursday. Tix \$4-\$12.50.

THE INSPECTOR GENERAL. 23-year-old Harvard wunderkind Peter Sellars has taken Gogol's unsparing yet sometimes tedious satire about bureaucratic lunacy, and turned it into a stunning absurdist farce. His production is a wonderful marriage of drollery and spectacle. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through August 2. Curtain is at 2 p.m. on Sunday, June 15,



The Inspector General at the Loeb

and Saturday; and at 8 p.m. on Wednesday and Friday. Tix \$4-\$12.50.

JUNO AND THE PAYCOCK. A special benefit performance, for the South Boston Vietnam Memorial Committee, of Sean O'Casey's drama. Presented by the Sobet Players at the Tynan Community School, K and 4th Streets, South Boston (268-5316). Curtain is at 8 p.m. on Thursday and Friday. Tix \$3, \$2 for seniors.

THE LIEUTENANT SNUFFS THE LIGHT. Staged reading, sponsored by the Playwrights' Platform, of a new play by Joel Homer. At the Next Move Theater, 955 Boylston Street, Boston (731-

9228). Curtain is at 8 p.m. on Monday, June 16. Requested donation, \$1.

THE LION IN WINTER. The James Goldman historical drama, presented by the Tufts Summer Theater. At the Tufts Arena Theater, Medford (623-3880), through June 21. Curtain is at 8:15 p.m. on Wednesday through Saturday. Tix \$4, \$3 for students and senior citizens.

A MARRIAGE MADE IN HEAVEN. Staged reading of a new one-act play by Frank Alcorn. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday, June 15. Tix \$1.

MASQUE AND REVELRIES OF CALAMITY JANE AND HER WOULD-BE DAUGHTER MRS. MCCORMICK. A "Wild West collage," by Toby Armour, narrated by a character who purports to be Calamity Jane's daughter. At the outdoor Open Door Theater in the Kettlebowl, Pinebank Park, Jamaica Plain (522-5492), through June 29. Curtain is at 8 p.m. on Thursday through Sunday. Tix \$4. See review in this issue.

NEW WRINKLE THEATER. All of whose members are over 65, will present "Comedies and Vaudeville Music" at the Lyric Stage, 54 Charles Street, Boston (842-6572, 742-8703). Curtain is at 2:30 p.m. on Sunday, June 22. Tix \$3.50, \$3 for seniors.

SCRAMBLED FEET. This musical satire of show biz, from New York's Village Gate and featuring its original cast, is glib, fast entertainment; it snaps playfully at the heels of its subjects — agents, producers, pilfering composers, avant-garde playwrights, bit-part players, and even stage-struck, scene-stealing animals — without really biting. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through June 29. Curtain is at 8 p.m. on Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix \$9.50-\$12.95.

SHEAR MADNESS. The gimmick of this stock murder mystery set in a swank Newbury Street hairstyling salon is that each night the audi-

ence is invited to play detective. This game, which is rather like Clue with Vidal Sassoon sitting in for Colonel Mustard, proves to be tedious in the extreme. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225) through August. Curtain is at 8 p.m. on Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; at 7:30 p.m. on Sunday. Tix \$8-\$11.

STUDEBAKER MIME COMPANY. This group performs at the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915). Curtain is at 8 p.m. Thursday through Saturday. Tix \$5.

THE TARTUFFE. Moliere's comedy about religious sham, first performed in 1664, is given a respectable, respectful production in a new blank-verse translation by Nicholas Linfield (who also plays Tartuffe). The performances, especially by Linfield and Tim McDonough, are professional enough — though few of the actors seem utterly at ease with the period formality of the revival. Performed by the Suffolk Theater Company at the Suffolk University Theater, 41 Temple Street, Boston (542-3200), through June 21. Curtain is at 8 p.m. on Thursday through Saturday and at 3 p.m. on Sunday, June 15. Tix \$5.50-\$6.50.

TERRY BY TERRY. Two related but stylistically disparate one-acters by 26-year-old Mark Leib, "Terry Won't Talk" and "Terry Rex," are given their world premiere, directed by John Madden. The first play concerns a little boy grown suddenly, stubbornly mute; the second a megalomaniacal playwright and his circle of friends. Both works are egocentric and overly clever; and both are unmistakably laden with talent. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through August 2. Curtain is at 8 p.m. on Sunday, June 15, Tuesday and Saturday; and at 2 p.m. on Sunday, June 22. Tix \$4-\$12.50.

UNDER MILK WOOD. Despite occasional histrionic excesses, the Next Move Theater's new staging of Dylan Thomas's 1954 "play for voices" is both beguiling and touching — and most successful where it evokes a mood of aching reminiscence. At the Next Move Theater, 955 Boylston Street, Boston (536-6769), through June 29. Curtain is at 8 p.m. on Wednesday through Saturday and at 7:30 p.m. on Sunday. Tix \$7.50-\$9.50.

VIRGO ASCENDING. Staged reading of a new play by Eduardo Ivan Lopez. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday, June 22. Tix \$1.

WHY DON'T YOU FIND A RICH GUY AND MARRY HIM! An original musical play about the lives and history of women workers. Presented by Word of Mouth Productions at the Ehrlich Theater, Boston Center for the Arts, 541 Tremont Street, Boston (524-7607), through June 21. Curtain is at 8 p.m. on Friday and Saturday. Tix \$4. See review in this issue.

BURT REYNOLDS LESLEY-ANNE DOWN / DAVID NIVEN

DAVID MERRICK PRESENTS A SIEGEL FILM

ROUGH CUT

They're having the time of their lives, committing the crime of a lifetime.



PRODUCED BY DAVID MERRICK SCREENPLAY BY FRANCIS BURNS DIRECTED BY DON SIEGEL

PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Starts Thursday June 19th

GENERAL CINEMA
FRAMINGHAM
RTE. 9 SHOPPERS WORLD
235-8020

SACK
PI ALLEY 1-2
237 WASHINGTON ST.
BOSTON 227-6676

GENERAL CINEMA
BRAINTREE
SOUTH SHORE PLAZA
848-1070

GENERAL CINEMA
ALLSTON
CINEMA
214 HARVARD AVE
BOSTON 277-2140

GENERAL CINEMA
BURLINGTON MALL
ROUTE 128 EXIT 42
272-4410

SACK
CINEMA CITY
DANVERS
593-2100
EXIT 24 OFF RT. 128

TUFTS ARENA THEATER
Medford, Massachusetts
June 17-21

THE LION IN WINTER
36th Summer Season
623-3880

THE COMEDY CONNECTION
Returning to The Charles

TWO SHOWS! THE JUMBO LOUNGE 1133 Broadway Teale Sq., Somerville SATURDAY 9 & 11 PM Admission \$3.00	NEW TIME! NEW LOCATION! THE BACKSTAGE AT THE CHARLES PLAYHOUSE 76 Warrenton St., Thurs. & Fri., \$3.50 Boston (Behind Shubert Theatre)
--	---

CATCH BOSTON'S BEST COMEDIANS!
FOR INFO & RESERVATIONS CALL 426-4735

BOSTON POPS
JOHN WILLIAMS
Conductor

NOW THRU MID-JULY
TUES - SUN EVES
GOOD SEATS AVAILABLE
CALL 266-1492

Art listings

A ST. (268-3764)
411 A St., Boston Tu-F 11-5, Sa 12-5

AHMED'S GALLERY (876-5200)
96 Winthrop St., Camb. Open nightly 5-1.

ALIANZA (262-2385)
140 Newbury St. M-Sa 10-6 Through June 28: "Two New England Quiltmakers."

ALPHA GALLERY (536-4465)
121 Newbury St. Tu-Sa 10-5:30.
Through July 3: New Talent.

APPROPOS GALLERY (864-3333)
1105 Mass. Ave., Camb. M-F 10-6:30.
Through June 30: porcelain by Leon Nigros.

ARETA (266-4466)
161 Newbury St.
Through June: Haitian Paintings and Sculpture.

ART ARK (625-9090)
46 Holland St., Somerville M-Sa 10-6.
Through June 26: Paintings from the Mid-70s by Mark Sirdevan.

ART/ASIA GALLERY (536-7575)
8 Newbury St., Boston, Tu-Sat. 10-5:30.
Through June 21: "The Boston-Asian Connection; Treasures from the Museum of the American China Trade."

ARS LIBRI (536-3264)
711 Boylston St., 5th floor M-F 9-6, Sat. 11-5.
Rare, illustrated and scholarly books on the fine arts.

ARVEST GALLERY (247-1418)
77 Newbury St. M-Sat 9-5

ARTWORKS EAST (523-7181)
62 Charles St. M-Sa 10-6. Through July 3: Paintings and Drawings by William Harsh.

ATLANTIC MONTHLY GALLERY (536-9500)
8 Arlington St., Boston, M-F 9:30-5. Through June 30: Watercolors by Bill Commerford.

BAAK GALLERY (354-0407)
59 Church St., Camb. Tu-Sa 10-6, Th 10-8
Through June 25: Oils and Watercolors by Jane Horner.

BETSY VAN BUREN GALLERY (354-0304)
290 Concord Ave., Camb. Tu-Sa 10-5.
Through June 28: Large Scale Paintings by Rick Harlow.

BILLIARD ROOM GALLERY (661-8777)
58 A Garden St., Camb. Sat. 11-5, and by appt.

BOSTON ARCHITECTURAL CENTER (536-3170)
320 Newbury St. M-Th 9-10 pm, F-Sat. 9-5, Sun. 12-5.
Through July 3: "Matrices," Prints Drawings, Watercolors, and Reliefs by Nancy Seymour, Lisa Houck, and Paola DiStefano.

BOSTON CENTER FOR THE ARTS (426-5000)
539 Tremont St., Boston Tu-Sat 11-4.

BOSTON CITY HALL (725-3000)
Main Gallery, 5th floor M-F 10-4

BOSTON VISUAL ARTS UNION (227-3076)
77 N. Washington St. Boston T-F 11-6 Sat. 11-4.
Through July 26: Soft Sculpture.

BOTOLPH GALLERY (868-6967)
14 Brattle St., Camb. M-F 11-6
Through June 21: Recent Porcelain work by Megan Hart.

BROMFIELD GALLERY (426-8270)
30 Bromfield St. M-Sat 12-6. Through June 27: Paintings by Janet Black and Ruth Ross.

CAMBRIDGE ART ASSOCIATION (876-0246)
23 Garden St., Tu-Sat. 10-4.

CAMBRIDGE ARTS COUNCIL (498-9033)
57 Inman St., Camb.

CENTER FOR CHINESE ART AND CULTURE (482-1011)
31 Beach St., 2nd floor, Chinatown M-F 9-5

CHILD'S GALLERY (266-1108)
169 Newbury St. Tu-Sat 10-5.

COPLEY SOCIETY (536-5049)
158 Newbury St. Tues.-Sat. 10-5.
Through June 27: Paintings by Janet Black and Ruth Ross.

CUTLER/STAVARDIS GALLERY (482-4151)
354 Congress St., Boston. W-Sat. 12-5.
Through June 30: New Paintings by Scott Brodie.

DOLL & RICHARDS (547-0516)
50 Church St. Camb. M-Sat. 10-6

EARTHLIGHT (266-8617)
249 Newbury St. Tu-Fri 11-6, Sa 11-5. Fantasy and Science Fiction Art.

FRAMEWORKS GALLERY (354-9867)
7 Upland Rd., Cam. M-Sa. 10-6; T-Th. 10-9.
Through June 30: Work by Employees.

FRIENDS GALLERY (547-1267)
383 Huron Ave., Camb. Tu-Sa 10-4

GALLERY CINTAMANI (277-2275)
34 Brainerd Rd., Allston. Sat-Sun. 9-5.

GALLERY EAST (426-1940)
24 East St., Boston. Tu-Fri. 12-6.
Through June 20: Calligraphy by Robert Kopez.

GALLERY IN THE SQUARE (426-6616)
665 Boylston St. M-Sat. 10-6, Sun. noon-6

GALLERY NAGA (267-9060)
67 Newbury St., Boston. Tu-Sat. 10-5
Through June 21: Recent Landscapes by Paul Shapiro.

GALLERY NATURE AND TEMPTATION
40 St. Stephen St. (247-1719)

GALLERY 355 (536-7050)
355 Boylston St. M-F 10-4
Through July 30: Works by oe DeMaio and Debora Vander Molen.

GLASS VERANDA (267-3779)
36 Newbury St. Tu-Sat 10-5:30

GOETHE INSTITUTE (262-6050)
170 Beacon St., Boston. M-Thurs. 2-8.

GRAPHICS 1 and 2 (266-2475)
168 Newbury St. M-Sat. 9:30-5:30

GUILD OF BOSTON ARTISTS (536-7660)
162 Newbury St. Tu-Sat 10:30-5:30.

HARCUS KRAKOW (262-4483)
7 Newbury St. Tu-Sa 10-5:30
Through June 21: Works by Robert Motherwell.

HELEN SHLIEH GALLERY (482-9866)
354 Congress St. W-Sa. 12-5
Through June 28: New Paintings, Watercolors, and Drawings by Natalie Alper.

HIRSHBERG GALLERY (266-0933)
344 Boylston St. Sun. 1-5. M-F 10-2.

IMPRESSIONS (262-0783)
275 Dartmouth St. Tu-F 10-5:30. Sa 11-5
Through June 30: "Still-Lives: Contemporary

Works on Paper."

JACQUELINE BECKER GALLERY (267-0569)
118 Newbury St. M-Sa. 9:30-5:30 19th and 20th c. Prints and Drawings; Calligraphic Choirbook Pages; Book Plates.

KOLBO GALLERY (731-8743)
435 Harvard St., Brookline. Tu-Sun 10-6
Through June 30: Classic Calligraphy by Sharon Sautisky.

LAUNDRY-GALLERIA (523-9667)
256 North St., Boston. Su-F 8 am-10 pm, Sat 8 am-6 pm.
Through June 23: Photography of the Theater and Dance by Tom Bloom.

THE LOFT GALLERY (482-3539)
164 Lincoln St.

LOPOUKHINE MAYDOCH (426-4973)
354 Congress St.

MOBILIA (876-2109)
348 Huron Ave., Camb.
Through June 31: "Home on the Range," Soft Sculpture by Salley Mavor.

NIELSEN GALLERY (266-4835)
179 Newbury St. Tu-Sat. 10-5:30

PRESTIGE GALLERY (536-9372)
175 Newbury St. M-Sat. 10-5:30

PRISON ART PROJECT (482-7392)
253 Summer St., Rm. 308 M-F 9-5
Through June 30: "Hot Art," Works by inmates from Bridgewater.

PROJECT ART CENTER (491-0187)
141 Huron Ave., Camb. M-F 9:30-5
Through July 3: Photogenerated Images by Jody Ross.
Through July 9: Glass Sculpture by Biggs, McCloud, Sexton, and Autio.

PUCKER/SAFRAI (267-9473)
171 Newbury St. M-Sat. 10-5:30
Through June 31: "Views and Viewpoints," Landscape in the 20th Century.

PUNKT/DATA GALLERY (731-8092)
256 Hanover St., North End F-Sat. 7-11 pm

ROCKWELL GALLERY (354-6827)
69 Harvey St., Camb. W-Sun 2-5

ROLLY-MICHAUX (261-3883)
290 Dartmouth St.
Through June 28: Sculpture in Stell by Albert Leon Wilson.

ROTEBERG GALLERY (261-3747)
130 Newbury St., Bos. Tues.-Sat. 10-5
Paintings by Judi Roteberg.

SANS REGRET (367-1171)
131 Newbury St. M-Sat 10:30-6

SEMIAMIS. (661-1815)
10 Mt. Auburn St., Camb. M-Sa 10-6
Ancient Chinese scrolls, African and Eskimo Art.

SOCIETY OF ARTS AND CRAFTS (266-1810)
175 Newbury St., Boston Tu-Sat. 10-5
July 10-Aug. 23: Members Show of New Works: 1980.

STEBBINS GALLERY (547-7639)
Zero Church St., Camb. M-Sat. 10-6

SUNNE SAVAGE GALLERY (536-1910)
105 Newbury, M-Sat. 10-5
Through June 28: "Another Look at the Figure."

TEN ARROW (876-1117)
10 Arrow St., Camb. M-Sat 10-6

THOMAS SEGAL GALLERY (266-3500)
73 Newbury St. Tu-Sa 10-5:30
Through June 25: "Paper, Paper, Paper," Works by Bengston, Dzubas, Francis, Noland, and Tullis; Color Photography by Len Jenshel.

281 GALLERY (267-5279)
281B Newbury St. Tu-Sa 10-5:30
Through June 21: Watercolors by Cynthia Garrett; Drawings and Sculpture by W.S. Schickel; Acrylics by Anton Vizy.

WENNIGER GRAPHICS (536-4688)
164 Newbury St. M-Sat. 10-5:30
Through June 21: "W.P.A. Printmakers: Images from Then and Now."

MUSEUMS

BLUE HILLS TRAILSIDE MUSEUM (333-0690)
1904 Canton Ave., Milton.

BOSTON TEA PARTY SHIP & MUSEUM (338-1773)
Congress St. Bridge. Open daily 9-8. Admission \$1-\$1.75, under 5 free. Full-scale working replica of the Tea Party ship.

BROCKTON ARTS CENTER (588-6000)
Oak St. Tu-Sat. 1-5, Sun. 1-6. Admission is by donation.
Through Aug. 24: Abstracts by Motherwell, Olitski, Frankenthaler, Stella and others.

BUSCH-REISINGER MUSEUM (495-2338)
29 Kirkland St., Camb. M-Sat. 9-4:45
Permanent collection of German art, Scandinavian art in all media, dating from Middle Ages to present. Through June 25: "Horst Janssen: Master Drawings."

CHILDREN'S MUSEUM (426-7336)
300 Congress St., Museum Wharf. Open daily 10-5, F till 9. Admission \$3.50, under 16 \$2.50, F nite \$1.50. City Slice; Grandparents' House. Green Hall of Toys; Computers; How Movies Move; WKID-TV; Meeting Ground; Japanese House Exhibit.

DANFORTH MUSEUM (620-0050)
123 Union Ave., Framingham. Wed-Sun., 1-4:30. Free admission. Permanent Collection; Mythological Woman in Art. Through August 24: "Directions in Realism."

DECORDOVA MUSEUM (259-8355)
Sandy Pond Rd., Lincoln; open Tues-Fri. 10-5. Sat. 12-5. Sun. 1:30-5. Wed 5-9:30. Admission \$1.50, under 21 50c. Through Aug. 31: Photography: Recent Directions.

DUXBURY ART COMPLEX MUSEUM (934-6610)
189 Alden St.
Through Aug. 3: Boston Watercolor Society Member Exhibition.

ESSEX INSTITUTE (744-3390)
132 Essex St., Salem Tu-Sat. 9-4:30 Sun. 1-5
Admission 50c-\$1.25.

FITCHBURG ART MUSEUM (345-4207)
Merriam Parkway Tu-Sa 10-5. Sun 2-5. Free.
Through June 22: Sculpture by David Hayes.

FOGG ART MUSEUM (495-2397)
32 Quincy St., Cambridge M-F 9-5. Sa 10-5. Su 1-4
Through July 2: "The Pre-Raphaelites,"

Through Sept. 27: "Art of the Floating World: Japanese Prints."

GARDNER MUSEUM (566-1401)
280 The Fenway. Authentic Venetian palace w/courtyard Tues. 1-9:30, Wed.-Sun. 1-5:30. Adults \$1. Classical tunes Tues. at 8, Thurs. and Sun at 4. Info: 734-1359

HAMMOND CASTLE (283-2080)
80 Hesperus Ave., Gloucester. Recreation of European castle. 8,600 pipe organ; concerts.

HERITAGE PLANTATION (888-3300)
Sandwich, Ma. Daily 10-5, adults \$3, children \$1.
Americana museum with gardens, trails, windmill, picnic area. Shaker Round Barn displays antique cars; military museum; arts and crafts.

HIGGINS ARMORY (853-6015)
100 Barber Ave., Worcester Tu-F 9-4, Sat 10-3 Sun 1-5. Admission 50c-\$1. Largest collection of ancient armor in the Western Hemisphere in a gothic castle setting.

INSTITUTE OF CONTEMPORARY ART
955 Boylston St., Bos. (266-5151)
Tues.-Sat. 10-5, Wed. 10-9, Sun. 12-5. Admission \$1.25.
Through June 29: Jackson Pollock: The Black Pourings; Drawing/Structure Exhibit.

JACKSON HOMESTEAD (552-7238)
527 Washington St., Newton M-F 10-4 FREE.

JOHN F. KENNEDY LIBRARY (929-4500)
Columbia Point, Dorchester. Daily 9-5. Admission 75c. Permanent collection of memorabilia from the life of JFK.

MUSEUM OF AFRICAN AMERICAN HISTORY (445-7400 or 267-4160)
719 Tremont St., South End.

MUSEUM OF THE AMERICAN CHINA TRADE (696-1815)
215 Adams St., Milton. Tu-Sat. 1-4, closed holidays. Admission \$1.50-\$3.

MUSEUM OF FINE ARTS (267-9300)
479 Huntington Ave. W-Su: 10-5, Tu: till 9, closed M. Admission: \$1.75; Su. \$1.25; free Tu. 5-9. Photographs from the Collection; American Watercolors; 20 c. Drawings and Watercolors; Masterpieces of Dutch Silver; Paintings in China Since the Opium War.

MUSEUM OF FINE ARTS AT FANEUIL HALL
South Market Building, fifth floor. Tu-Sun. 11-6, Thurs. 11-9. FREE. On Angels' Wings; Boston Dresses Up.

MUSEUM OF OUR NATIONAL HERITAGE
83 Marrett Rd. Lexington (861-6563). M-Sa. 10-5, Sun. noon to 5:30. FREE. Volunteer Militia Units; Photographs by Mary Shepard;

John Henry Belter and the Rococo Revival.

MUSEUM OF SCIENCE (723-2500)
Science Park, M-Th 9-4, F 9-10, Sa 9-5, Sun 10-5. Admission \$2-\$4, F 5-10 pm \$1-\$2. Flying Fantasies: Butterflies and Moths; America Hits the Road; Electron Micrographs; Energy Roller Coaster; Curveball Exhibit; Year of the Hopi.

MUSEUM OF TRANSPORTATION (426-6633)
300 Congress St., Museum Wharf. Daily 10-5, F 10-9. Admission \$3, under 16 \$2, F 6-9 \$1.

NEW ENGLAND AQUARIUM (742-8870)
Central Wharf, Atlantic Ave.; M-T 9-5, F 9-9, S-S and holidays 9-6. Admission \$4, children \$2.25. F 4:30-9. \$2.50. Over 2000 aquatic creatures. Dolphin and sea lion performances aboard floating amphitheater next to Aquarium.

OLD STATE HOUSE MUSEUM (523-1825)
206 Washington St. Open daily 9:30-5. Sat. 9:30-5, Sun. 11-5. Adults 75c, kids 25c. Permanent exhibition: Boston artifacts from 1630-1872.

OLD STURBRIDGE VILLAGE (347-3362)
Mass Pike to Sturbridge exit. Historical Village from the early 19 c. brought to life.

PAUL REVERE HOUSE (523-1676)
19 North Sq., North End. Daily 10-6. Admission 75c. Owned by the night-rider from 1770 to 1800. Only surviving home of 17 c. Boston.

PEABODY MUSEUM (745-1876)
East India Sq., Salem M-Sa 10-5, Sun and holidays 1-5. Admission \$1.50, under 16 75c. Permanent collection: Maritime History, Ethnology, and Natural History. Also: America and the China Trade; Ethiopia; Sculpture by Seamans; Steamship Posters.

USS CONSTITUTION (247-9078)
Boston Naval Ship Yard, Charlestown. FREE. "A Salute to the Tall Ships."

WORCESTER ART MUSEUM (799-4406)
56 Sulisbury St., Worcester. Tu-Sa 10-5; Su 2-5. Admission \$1, children 50c, free Wed. Through June 22: Photographs by Kipton Kumer. Through July 27: Watercolors by Winslow Homer.

620 Mass. Ave., Camb. M-Sa. 10-10.
June 28 - July 31: "Photographs of the Yucatan" by Joyce Eriksson-Rylander.

GATES & TRIPP (227-5035)
150 Faneuil Hall Mktplace, Boston. M-Sa 10-9, Sun 12-6. Through June 30: Turn-of-the-Century Photographs of Boston Harbor.

KENNEDY GALLERY (577-5177)
770 Main St., Camb. W-F 11:30-5

KIVA GALLERY (266-9160)
231 Newbury St. T-F 11-6.
Through July 19: Photos by E.S. Curtis.

NE SCHOOL OF PHOTOGRAPHY (261-1868)
537 Comm. Ave., Kenmore Sq. M-F. 9-5.

PHOTOWORKS (267-1138)
755 Boylston St., (M-F. 9-5:30)

PLASTIC IMAGE GALLERY (482-1214)
16 Thayer St., Boston M-F 11-4

ROSE GALLERY (167-1758)
216 Newbury St. Tu-Sat. 11-5:30

SYNERGISM (536-1633)
249 Newbury St. Tu-Sa 11-6
Through August 15: Chinese photography by Fou-Li Tchan.

VISION (266-9481)
216 Newbury St. Tu-Sat 11-5:30

VOICES GALLERY
220 North St., N. End.

SCHOOLS AND UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
Gallery East, 700 Beacon St.
Gallery West, 708 Beacon St.

BOSTON COLLEGE
Barry Pavilion, 885 Centre St., Newton Centre.
Through Aug: Selections from Senior Projects.

BOSTON UNIVERSITY
Art Gallery, 855 Comm. Ave.
Mugar Library, 771 Comm. Ave.
Sherman Union Gallery, 775 Comm. Ave.

BRANDEIS U., Waltham
Rose Art Museum, 414 South St., Waltham

CLARK UNIVERSITY, WORCESTER
Little Center Gallery
HARVARD UNIVERSITY
Carpenter Center, 29 Prescott St.
Through July 11: Photos by Recipients of Artists Foundation Fellowships.
Baker Library
Through July 6: Paintings by Milton Derr.
Peabody Museum
Museum of Comparative Zoology, 24 Oxford St.

The LONG RIDERS

"THE BEST WESTERN IN YEARS!"

—GENE SHALIT, NBC-TV (TODAY) —NEWSWEEK
—THE BOSTON PHOENIX —LOS ANGELES HERALD EXAMINER
—PHILADELPHIA DAILY NEWS —SAN ANTONIO LIGHT
—MIAMI HERALD —CHICAGO TRIBUNE



The Long Riders
David Carradine Keith Carradine Robert Carradine
James Keach Stacy Keach Dennis Quaid Randy Quaid
Christopher Guest Nicholas Guest Music composed and arranged by Ry Cooder
Produced by Tim Zinnemann Directed by Walter Hill
Written by Bill Bryden, Steven Phillip Smith, Stacy & James Keach
Executive Producers James and Stacy Keach Technicolor

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

Read the Avon Paperback Original soundtrack available on Warner Bros. Records and Tapes

Copyright © 1980 United Artists Corporation. All rights reserved. **United Artists** A Transamerica Company

SACK CHARLES 1-23 955 CAMBRIDGE ST. near GOV. CTR. 227-1230	GENERAL CINEMA CHESTNUT HILL RTE. 9 at HAMMOND ST. 277-2500	SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.	MEDFORD CINEMA 87.40 MEDFORD SQ. 395-9499	BROOKLINE DEDHAM 326-4955 ROUTE 1 of 128	SACK CINEMA DANVERS 1-2 100 LIBERTY TREE MALL
---	---	---	---	--	--

THE DICKER'S BACK ROOM
492-9639
125 MOUNT AUBURN
HARVARD SQUARE

Sun., June 15
JULIE GATNELLA
Mon., June 16
HOOT
Tues., June 17
RICHARD GEHRTS
Wed., June 18
THE FICTION BROTHERS
Thurs., June 19
DREW PATON
Fri. & Sat., June 20 & 21
ROD MacDONALD & PEGGY ATWOOD

The Green Apple
Rt. 1, Peabody, Mass. 535-0040
New England's Finest female impersonators

starring
KARL HOUSTON
7 nights a week
Two Shows nightly
starting at 9:00 p.m.

RANCH HOUSE
222 Canal St. Green Harbor, Marshfield
(on the road to Dusty Beach)
834 9149

Wed., June 18
THE ZAITCHIK BROTHERS BAND

Fri & Sat., June 20 & 21
NIGHTSHADE

NEWBURY COMICS

BOSTON'S BEST PUNK/NEW WAVE STORE
FIRST IN TOWN WITH IMPACT LP'S & SINGLES
* PUNK BUTTONS
* T-SHIRTS
* POSTERS
* LOCAL SINGLES

268 Newbury St.

MAIN ACT
at
the Harbour House
830 Lynnway, Rt. 1A, Lynn
(617) 592-2774 — Minutes From Downtown Boston — Free Parking

THE UNDERGROUND
1110 Commonwealth Ave.
Allston, MA 568-8577
on the BC Green Line

Mon., June 16 **THE OPTIX + BAD HABITS**
Tues., June 17 **THE WILD STARES + THE MYSTERY**
Wed., June 18 **SLOW CHILDREN + THE NEATS**
Thurs., June 19 **someone & THE SOMEBODIES + ZEV**
Fri., June 20 **From NYC THE DANCE + someone & THE SOMEBODIES**
Sat., June 21 **THE DANCE + from San Francisco LOS MICROWAVES**
Sun., June 22 **AN EVENING WITH MONO-VOGUE**
Benefit for 4 Point Station with special guests Adm. \$4.00

Jonathan SWIFT'S
AA1-9887
30 Boylston St.
Harvard Sq.

Entertainment Nightly
Giant Happy Hour: Fridays 4 to 7

Sun., June 15
Arista Recording Artist



THE RAN BLAKE QUARTET
Shows 9 & 11 pm

Mon., June 16
Uncut Video

THE ROLLING STONES
Live at the Marquee Club 1975
and **THE DOORS** in 1968
Shows 8:00 & 10:30 pm

Tues., June 17
MICHAEL BLOOMFIELD
with **WOODY HARRIS & MAGGIE EDMONDSON**
Shows 9 & 11 pm
Adv. tickets avail.

Wed., June 18

The Atlantics

Thurs., June 19
BILL CHINNOCK

Fri., June 20
I-TONES

Sat., June 21



KATE TAYLOR & SKIN TIGHT

Sun., June 22
THE RUBIES

Mon., June 23
REEVE LITTLE & THE STRAIGHT BAND

Tues., June 24
JIM HALL & DON THOMPSON
with special guests
THE STEVE KUHN & SHEILA JORDAN BAND
Shows 7:30 & 10:30 pm

Fri. & Sat., June 27 & 29



THE STOMPERS

Sun., June 29
New Wave from San Francisco
S.V.T.
featuring Jack Cassidy
formerly of Hot Tuna & Jefferson Airplane

Tickets for all "concert" events also available at Boston Music at Berkeley, Ticketron, Out-of-Town, Elsie's Store 24 & Concert Charge - 426-8181

Tues., June 17
CRYSTAL THE BASTILLE

Wed., June 18
MONARCH

Thurs., June 19
NEW ENGLAND
with special guest
JON BUTCHER AXIS
Tix \$3.50 Adv. \$4.50 Day of Show

Fri., June 20
THE RINGS THE VINNY BAND THE THRILLS

Sat., June 21
THE STOMPERS
with special guest
THE JOHNNY BARNES BAND THE REMAKES

Sun., June 22
STATE OF MIND

THE BROCHURES
Starting Mon., June 23
and every Mon. during the summer

Outdoors
AAU Boxing
Indoors
MATCH
with special guest
NORTH END NORTH

Tues., June 24

SALOON

REVOLVER JOSHUA HAYES
Free Main Act Tee shirts with admission
Call 581-5555 for info

Wed., June 25
Mercury Recording Artist

OAK
with special guest
AMERICAN TEEN
open bar & pool party from 8:30-9:30

Starting Thurs., June 26
and every Thursday during the summer

Outdoors
GREEK NIGHT
Indoors
I-TONES

Fri. & Sat., June 27 & 28
Welcome Home Concert
featuring EMI Recording Artist
Call 592-2774 for attraction
Tix \$5.00 Adv. \$6.00 Day of Show

Sun., June 29
THE RUBIES

Coming Fri., July 4
STEPPENWOLF
featuring John Kay
with special guests
Tix \$5.00 Adv. \$6.00 Day of Show

Sat., July 5
THE NEIGHBORHOODS
with special guest
MISSION OF BURMA

Wed., July 9
DR. JOHN

GAMEROOM
UNDER 20 ADMITTED
BUT YOU NEED AN ID TO DRINK
AVAILABLE FOR PARTIES

Uncle Sam's
Lounge and Game Room Open Nightly
A special thank you to Aerosmith for performing at Uncle Sam's

THE SCHEDULE
Sat., June 14
Special National Attraction
with special guest
THE SORROWS
Call for info

Sun., June 15
Afternoon **BILLY WHYTE**
Evening **JON BUTCHER AXIS**
with special guest
MAXXI ROCCO

Tues., June 17
and every Tuesday in June
HICKORY WIND

Wed., June 18
and every Wednesday in June
ALIVE N' KICKIN

Fri., June 20

with special guest **Zachariah**

Sat., June 21
THE JAMES MONTGOMERY BAND

with special guest **Zachariah**

Coming Attractions
June 27
RICK DERRINGER RECKLESS
June 28
RICK DERRINGER JON BUTCHER AXIS
Sat., July 5
THE STOMPERS
Sun., July 6
Summer Fest '80'
10 Live Bands Continuous

Awesome sound & lighting system and largest dance area in New England

296 Nantasket Ave., Nantasket Beach
Positive I.D. required for alcoholic beverages. Dress casually, but proper.
Information — 925-2585

Tickets for all events are available at the following locations: MUSIC WORLD, Weymouth, MUSIC SMITH, Hanover, OPEN DOOR, Brockton, CRAZY SHIRTS, Scituate

Produced & presented by Frank Petrella

Listings

All listings on the next few pages are free. If you want your message to reach millions, have all the details in by the Monday two weeks in advance of your event. Send notices of local cosmic events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Beantown 02115 All copy subject to our revision.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M. — SEND 'EM IN, FOLK!

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4646
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: Call 911.
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 868-3400
METRO AMBULANCE: Boston 288-6700, South Shore 843-2600
CAMBRIDGE CITY HOSPITAL: 354-2020
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 484-5000
BETH ISRAEL HOSPITAL: 735-3337
PETER BENT BRIGHAM HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

HOT LINES

REPLACE. (862-8130) Lexington. Hotline crisis intervention center.
PROJECT PLACE. (267-9150) 32 Rutland St., South End, Boston.
SURVIVAL (471-7100). Open 24 hours, 7 days a week. Serves entire Norfolk County. South Shore area.
PULSE (762-5144) in Norwood. Trained counselors to help with alcohol, drug, personal problems.
SAMARITANS. (274-0220) to befriend the despairing and suicidal, 24 hours, 7 days.
CODE HOTLINE 486-3130, crisis counseling, info, referrals. Call M-F 9 am-11 pm, weekends 7 pm-11 pm.
PROJECT FRIEND, Marshfield, 834-6563. 24 hrs. Information, referral, crisis intervention.
PUOSTO. Bridgewater, 697-8111. 24hr information and referral.
WOBURN WORKSHOP HOTLINE (933-3336) 4-10 pm, Mon-Fri. Information, referrals, counseling and crisis intervention.
OPERATION VENUS (774-7492 or 1-800-272-2577) Venereal disease info and help.
CHILD-AT-RISK. child abuse help 24 hrs, 1-800-792-5200.
PARENTS ANONYMOUS (1-800-882-1250).
CANCER INFORMATION SERVICE, 9-4:30 M-F, 1-800-952-7420.
STATE ENERGY PHONE (1-800-922-8265).
PARENTAL STRESS (1-800-632-8188).
SERVICES AGAINST FAMILY VIOLENCE (324-2221) Malden. For battered women.
VEGETARIAN HOTLINE: (643-4236).

ALCOHOL and DRUGS

ALCOHOLISM CLINIC of Dimock Community Health Clinic provides free individual and group counseling, alcoholism education, family services, and referral to detox, halfway house, etc. 55 Dimock St. in Roxbury call weekdays 9 to 7, 442-8800, x201, 202 or 203.
BOSTON COUNCIL ON ALCOHOLISM, 250 Boylston St., Boston, 267-7334. Educational programs for community groups. Call Mon-Fri 8:30-4:30.
THE SALVATION ARMY Harbor Light Center (536-7469) 407 Shawmut Ave., Boston. Provides free overnight lodging for homeless men and women; halfway house for alcoholics. Free clothing, food, job referral and counseling. Open 24 hrs.
NORTH SUFFOLK ALCOHOLISM SERVICES, 427 Broadway, Chelsea (884-8154), 22 Tewksbury, Winthrop (846-9551). Weekdays 8:30-4:30, eves. by appt.
OPERATION MATT information and referral service for teenagers affected by alcohol. Phone 1-800-272-2586, 8:30 a.m. - 10 p.m. daily.
APPLETON TREATMENT CENTER FOR ALCOHOLISM 115 Mill St. Belmont (855-2781). Offers inpatient and aftercare services.
CAMBRIDGE-SOMERVILLE PROGRAM (354-2020, ext. 532) Camb. Hospital, 1493 Cambridge St. Emergency walk-in service; groups and referral for Alcoholics and their families.

SUBSTANCE ABUSE TREATMENT PROGRAM 252 Tremont St. (956-5906) provides an educational series about and for addicts and alcoholics.

AL-ANON (834-5300) 460 Washington St., Braintree. Help and support for families of alcoholics.

PROJECT PLACE (267-9150), Drug info and identification, help w/bad trips, overdose, etc.
DRUG ADDICTION Rehabilitation Center (436-6000, ext. 138), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient, and resident programs, related services. Open to everyone.

ALCOHOLISM INFO REFERRAL (524-7884) referral phone service.

NEW ENGLAND MEDICAL CENTER, offers treatment for drug dependent individuals. Services include information and referral, psychological and physical examination, individual and group therapy and an After Care program. Call 956-5907 or drop by 252 Tremont St., Boston.

MIDDLESEX EAST, 41 Sharon St., Waltham (894-5570) provides drug abuse outpatient services for the communities of Waltham, Weston, Watertown and Belmont.

ENVIRONMENT

BOSTON CLAMSHELL COALITION (661-6204) 595 Mass. Ave., Camb. Anti-nuclear power group holds meetings each 1st and 3rd WED of the month.

CAMPAIGN FOR SAFE ENERGY (423-1901) 120 Boylston St., Boston. Purpose: to confront the presidential candidates with the issue of nuclear power. Volunteers needed for organizing throughout NE and for office work in Boston.

SIERRA CLUB (227-5339) 3 Joy St., Local branch of the oldest environmental protection org., with literature, info, committees on a variety of eco-issues. Volunteers, participants welcome. Open 9:30-3 weekdays.

FUND FOR ANIMALS (964-0721) 137 Walnut St. Newton is an active international organization working on all humane and conservation issues concerning animals. Lit and slide tex available.

NURSES ENVIRONMENTAL HEALTH WATCH (566-2256 or 547-2427) PO Box 454, Brookline, 02146. Local branch of national organization concerned about radiation, toxic wastes, and industrial carcinogens. Speakers, meetings, etc. write for info.

GREENPEACE (542-7052) 286 Congress St. Activist environmental group involved with ending the world's whaling industry and stopping harp seal slaughter. Film presentations available, volunteers always needed. Spring whale-watching trips from Provincetown Harbor.

ZERO POPULATION GROWTH (742-6840) 14 Beacon St. Environmental group seeking to change attitudes and practices that lead to population growth. Stop by or call, weekdays 10-5.

URBAN SOLAR ENERGY ASSOC. (USEA) c/o Brandt, 21 Burnside Ave., Somerville 02144 (628-5558). For anyone interested in solar energy, renewable resources, and conservation in the city. Monthly newsletter, informational meetings, workshops and barn-raising.

NEW ENGLAND COASTAL POWER SHOW, 40 1/2 Kinraid St., Camb., 02139. Traveling energy show presents workshops on problems and solutions, has various working solar models, posters, literature. Volunteers needed.

HABITAT (489-3850) 10 Juniper Rd., Belmont, is an institute seeking to increase environmental awareness and action.

ECOLOGICA (367-1880) Commercial Wharf West, Boston. Non-profit, tax exempt "United Fund" for grassroots safe-energy and environmental groups with a thrust towards fighting nuclear power.

EPIC (523-0376) 3 Joy St., Boston. Energy Policy Information Center, promoting an energy future based on conservation and the efficient use of renewable energy sources. EPIC opposes synthetic fuel development, mining and burning of coal, and nuclear power. Speaker's bureau, lobbying, info resource.

NEW ALCHEMY INSTITUTE is researching basic human support systems — food, energy, shelter. For info, write to 237 Hatchville Rd., E. Falmouth, MA 02536.

GAY LIBERATION

LESBIAN/GAY PRIDE WEEK takes place June 16-29 with special groups, lectures, performances, and a march and rally planned. Call the hotline, 426-9371, for details.

LESBIAN and GAY HOTLINE: 426-9371 M-F 6 pm-midnight.

HOMOPHILE COMMUNITY HEALTH SERVICE, 80 Boylston St., Boston (542-5188). Counseling and referral, a mental health clinic for gay men and women.

GAY SPEAKERS' BUREAU (354-0133) P.O. Box 2232, Boston 02107.

DAUGHTERS OF IRLITIS (661-3633) 1151 Mass. Ave., Camb. Organization for gay and bisexual women. Discussions each Tues. at 8 and each Thurs. at 7:30 p.m. except 2nd of each month.

BABALS (Boston Area Gay and Lesbian Schoolworkers) PO Box 178, Astor Station, Boston 02123. Write for info.

MASS GAYS POLITICAL CAUCUS (242-3544) 295 Franklin St., Boston. Statewide gay political lobby.

CLEARSPACE, 104 Charles St., Box 119, Boston 02114. Meet second Tues. of each month at Arlington St. Church, 355 Boylston St., Boston.

LAGMA (Lesbian and Gay Media Advocates) works on media coverage of gay issues, 426-9371 M-F 6 pm to midnight.

GAY PROFESSIONAL WOMEN'S ASSOC. Box 308, Continued on page 36



MIKE LYNCH PRESENTS

WEYMANA

CALL 826-2323 FOR TICKET CHARGE & INFO 15 MIN. SOUTH OF BOSTON, 1 MI OFF RT. 3
RT. 18 WEYMOUTH



June 20 & 21

NEIGHBORHOODS with the **ATLANTICS**
with CHARLES LAQUIDARA
Master of Ceremonies

June 27

Kate Taylor with **SKINTIGHT**

and very special friends and guest star **JOHN LINCOLN WRIGHT** 9^{pm}



June 28

A&M Recording Group



PRIVATE LIGHTNING with **DEAD END KIDS**

July 4/5

Spores with **Dirty Dog Band**

Laser light show with indoor fireworks

July 10/11



with **JOHNNY BARNES**

July 18

RARE EARTH with



July 19



with **STATE OF MIND**

July 17



no alcohol served under 20 welcome

July 25

**NATIONAL ATTRACTION
TO BE ANNOUNCED**

TIX AVAILABLE AT TICKETRON, WEYMANA BOX OFFICE

Easy to find, plush surroundings, air-conditioned excellent sound & light system, large concert facility.

PHOTO ID REQUIRED

NEW!
the club

823 Main St.
Central Square
Cambridge
451-7313

COUNTRY WESTERN

Sat., June 14
Nashville
Recording
Artist

TINA WELCH BAND

with the
Kruger Band

Coming
O.T.L. featuring **SONGBIRD**
SOUTH ROAD BAND
CABIN FEVER
LAST ROUND
SLEEPY LA BEEF
JOHN LINCOLN WRIGHT &
THE SOUR MASH BOYS

Don't Forget to Enter
the Name The Room Contest
GRAND PRIZE \$100
Runner-up \$50
Entries will be accepted at door

For booking info call
John Courtney at 491-7313
or 491-4493 Tues. & Thurs. only
11 am - 3 pm

**BIGGEST GAMEROOM IN
CAMBRIDGE. FOR ADMIT-
TANCE UPSTAIRS OR DOWN-
STAIRS YOU MUST BE OVER
20 WITH MASS. ID. AVAIL-
ABLE FOR PARTIES.**

Mister McNasty's

88 Queensbury St.
(in the Fenway) Boston
(corner of Kilmarnock
& Queensbury)

LIVE ENTERTAINMENT
8 p.m.

536-2509

ROCK & ROLL

Sun., June 15
FLY BY NIGHT

Mon. - Sat.,
June 16 - 21
GRAND LARCENY

Coming
June 22 -24
LAST ROUND

June 26 - 28
THE SHITTON'S

Bellvista
Original Blend of Jazz and Rock
SANDY'S
54 Cabot St., Beverly
Tues., June 17

Jasper's
379 Somerville Ave
Somerville (off Union Sq.)

Every Wednesday night
2 drinks for the price of 1
with live rock bands

Sat., June 14
THE STOMPERS

Sun., June 15
TEASERS
MPC & THE
INSTIGATORS

Thurs., June 19
RAINBOW FLASH

Fri., June 20
JOHNNY BARNES
& THE
AUTOMATICS
AMERICAN TEEN

Sat. & Sun., June 21 & 22
SETH
AUGUST

Thurs. & Fri., June 26 & 27
THE NEIGHBORHOODS

Wed.-Sun. 625-4975

Mr. C's Rock Palace
111 Thorndike St., Lowell, Ma.
454-5557

18 y.o. welcome. Positive proof
at age to purchase alcohol.

Sat., June 14
NEW ENGLAND

with special guest
STATE OF MIND
\$4.00 Cover

Thurs., June 19
Beer Blast Night
MONARCH
25¢ Draft Beers
50¢ Vodka Drinks
\$2.00 Cover

Fri., June 20
Closed - Private Party

Sat., June 21
Adv. tix \$4.00
Return engagement of
THE BLUSHING BRIDES

Thurs., June 26
Beer Blast Night
Arista Recording Artist
THE A's
with special guests

PANDA
25¢ Draft Beers
50¢ Vodka Drinks
\$2.00 Cover

Fri., June 27
STRIDER'S WRATH
\$2.00 Cover

Sat., June 28
Zachariah
\$2.00 Cover

Available at Mr. C's, Lowell, Heads
up Boutique, Lawrence, Midland Rec.
Methuen, Mail, Olympic Rec.
Manchester, Manchester, N.H.

Continued from page 34
Boston U. Station, Boston 02215.
GLAD (Gay and Lesbian Advocates and De-
fenders) 2 Park Sq., Boston (426-1350) Gay
civil liberties cases. No fee.
FREIZ & LUVVERS offers newsletter, social
events, pot-luck dinner and discussion 2nd
FRI each month, write to PO Box 814, Boston
02123.
GAY NURSES ALLIANCE/EAST (GNA/EAST) PO Box
673, Randolph, MA 02368. National organi-
zation for gay health care workers.
PARENTS AND FRIENDS OF GAYS (days, 542-5188,
eves. 426-9371) Support group for family and
friends of gays.

HEALTH

BLUE SHIELD CUSTOMERS ALLIANCE (739-5063)
99 Revere St., Hull. Call for help with
problems with Blue Cross-Blue Shield.
AMERICAN ASSOC. OF DENTAL VICTIMS (AADV)
Box 215, Sharon, MA 02067. Local chapter of
national org. for people with complaints
against their dentist (when writing, send self-
addressed stamped envelope).
SOUTHERN JAMAICA PLAIN HEALTH CENTER 687
Centre St., 522-5900. Referral, medical care
for infants and children, gynecological ex-
ams, family planning consultation and treat-
ment for women. Adult physical and mental
health services, blood pressure screenings.
JOSEPH M. SMITH COMMUNITY HEALTH CENTER
(783-0500) 51 Stadium Way, Allston. Com-
prehensive medical and dental center for all.
Sliding scale fee. Call for appt.
FENWAY COMMUNITY (267-7573) 16 Haviland
St., Boston. GP, GYN, mental health, pedia-
trics, gay health. M, W 6:30-8: gay health
sessions, T 8:30-8: Women.
MASS. MENTAL HEALTH CENTER (734-1300) 74
Fenwood Rd., Boston. For all people who live
or work in Brookline, Brighton, Allston, and
Jamaica Plain. Volunteers are needed.
OPERATION VENUS is a referral and info service
for venereal disease. Free and confidential.
Phone 1-800-272-2577.
OCCUPATIONAL HEALTH CLINIC examines work-
related illnesses at Norfolk County Hospital.
For info and appt. call 843-0690, ask for out-
patient dept.
BRIDGE OVER TROUBLED WATERS operates a Free
Medical Van staffed by doctors, nurses and a
street worker. The Van makes evening stops
at spots in Boston, Camb. For info call 227-
7114, 523-6649.
BOSTON EVENING MEDICAL CLINIC, 314 Comm.
Ave., Boston (267-7171). Admits MON-
THURS 5:30-8:30, SAT 10-12:30. Appt. ad-
visable, walk-ins accepted when possible.
General medical, and many specialty clinics.
Medicare, Medicaid accepted when applic-
able.
HEALTH CARE POLICY COUNCIL, 11 Inman St.,
Cambridge (868-2900). Consumer advisory
board to the Cambridge Neighborhood Health
Clinic Program offers consumers an oppor-
tunity to have a say in the policies affecting
their health care. Also info on services and
fees of neighborhood clinics.
WATERTOWN HEALTH CENTER, 85 Main St. (923-
0001). Adolescent, adult and pediatric ses-
sions days M-F. Continuity of care by staff
physicians and nurses.
KIDNEY TRANSPLANT/DIALYSIS ASSOC. (235-
3971). 721 Huntington Ave., Boston. Non-
profit, all-volunteer organization for patients
and families.

LEGAL

CIVIL LIBERTIES UNION OF MASSACHUSETTS, 47
Winter St. Boston (482-3170). Helps with
defense of all Bill of Rights freedoms.
NATIONAL LAWYERS GUILD, (524-5415) 120 Boyl-
ston St., Boston. Consultation and referral.
ROXBURY DEFENDERS COMMITTEE provides free
high-quality, comprehensive legal services to
indigent persons with criminal cases in Rox-
bury, Dorchester and Suffolk Superior Courts.
Open M-F, 9-5, 126 Warren St., Roxbury. Call
445-5640, 24 hours a day.
ASSOCIATION OF NEIGHBORHOOD LAW CLINICS
(482-6761) 120 Boylston St., Boston. Free leg-
al services (on civil cases only) to indigent
clients in Metro Boston.
SMALL CLAIMS COURT Advisory Service — con-
sumer, landlord, and other ripoffs up to \$750
can be taken to SCC without a lawyer. Call
427-8782.
MASS. PIRG, (423-1796) Small claims courts ad-
visory service.
INDIGENT JUVENILES (367-2890) aged 7-17 who
are charged with crimes may receive free
legal aid from Juvenile Court Advocacy
Program.
NORML (227-0082) working for the decriminal-
ization of everyone's favorite herb, mariju-
ana. Volunteers needed.
FAMILY LEGAL ASSISTANCE is provided at the
Kennedy Center, 27 Winthrop St., Charles-
town (241-8866), Mon-Fri., 11-5.
LANDLORD TENANT PROBLEMS? Mass. Bar Assoc.
Court Lawyer Referral Program provides legal
assistance for middle and lower-middle in-
come persons with Boston housing problems.
Minimal fees. One Center Plaza, Gov't Center.
523-4529. Open M-F
ALLIANCE OF CAMBRIDGE TENANTS, (825-6700) M-
F, 8-8 Sat. 9-3. Information and help on Con-
dominiumization.
BACK BAY/BEACON HILL TENANTS' UNION (266-
9284) PO Box 86, Astor Station, Boston
02123.

WOMEN

BOSTON AREA RAPE CRISIS CENTER (492-NAPE)
Call for support and/or info.
BOSTON WOMEN'S RUGBY CLUB for aggressive,
athletic, enthusiastic, dedicated women. Call
469-2267 or 924-0683.
RESPOND (623-5900) For battered women and
children.
DES ACTION PROJECT (826-7461) PO Box 128,
Stoughton, MA 02070.
STUDIO RED TOP (492-8438) presents women's
jazz concerts each THURS-FRI at 10 pm at the
Boston Arts Group, 3rd floor, 367 Boylston
St., Boston. Donation \$3. June 20: En Route
(sax/piano jazz duo).
MASS. WOMEN'S POLITICAL CAUCUS (547-6532)
Box 242, Camb. 02139.
TAKE BACK THE NIGHT, a march to protest vio-
lence against women, has planning meet-
ings each MON at 7:30 pm at the Harriet Tub-
man House, Mass. and Columbus Aves.,
Boston.
EVERYWOMAN'S SPORT CENTER (926-3008) 120
Elm St., Watertown. Provides sports instruc-
tion, activities and physical conditioning
programs.
WOMEN'S INDOOR SOCCER LEAGUE (864-8181).
For women of all ages and abilities.
BOSTON WOMEN'S ART ALLIANCE (267-0941) 539
Tremont St., Boston. Public understanding
and education of women's art and artists.
FEMINIST FICTION WRITERS (666-0518 or 723-
3661) group seeks new members.
WOMEN'S COMMUNITY SCHOOL (628-2525) 474
Boston Ave., Medford. Scholarships and
childcare available.
THE WOMEN'S SCHOOL (492-4845) 595 Mass.
Ave., Camb. Taught by women, for women.
Free childcare.
MASS. FEMINIST FEDERAL CREDIT UNION (661-
0450) 186 1/2 Hampshire St., Camb.
THE CAMBRIDGE WOMEN'S CENTER (354-8807) 46
Pleasant St., (near Central Sq.) Referral and

MEN

BOSTON MEN'S CENTER (776-9660 or 776-7458)
Campus Free College, 14 Beacon St., Boston.
Consciousness-raising groups and support.
EMERGE (267-7690) 25 Huntington Ave., No.
206. Groups (and individual work) for men
who batter.
M.A.N. FOR E.R.A. (776-9660) For men inter-
ested in starting a Boston chapter in this
already existing national organization.
WATERTOWN MEN'S CENTER (926-3600) 465
Arsenal St. Consciousness-raising groups,
individual, work-related, Viet vets, and
workshops. FREE.
NEW ENGLAND MALE REPRODUCTIVE CENTER (247-
6632) at the Doctors Office Building of
University Hospital (BU), 720 Harrison Ave.,
Boston. Devoted solely to the treatment of
male infertility and impotence.

NORTH SHORE MEN'S CENTER (999-5918). PO
Box 344, Beverly, MA 01915. Workshops,
discussions and more.
MEN'S RIGHTS, INC. (547-5054) Box 6J 402
Rindge Ave., Camb. Concerned with sexism
and men's problems.

POLITICS

MOBILIZATION FOR SURVIVAL (354-0008) 13
Sellers St., Camb. Local & national coalition
advocating zero nuclear weapons; ban nu-
clear power; stop the arms race, and meet
human needs. General meetings 1st THURS of
each month at 7:30 pm. Potluck Supper 6:30
pm. Volunteers needed.
CITIZENS PARTY (522-2890, after 7 pm) are try-
ing to build a state organization; working on
Commoner-Harris presidential campaign.
Volunteers needed.
AMERICANS FOR DEMOCRATIC ACTION (742-1720)
68 Devonshire St., Boston. Working for wom-
en's rights, and economic justice.
AMERICAN FRIENDS SERVICE COMMITTEE at (661-
6130) 2161 Mass. Ave., Camb. Social change
organization.
CARTER FOR PRESIDENT (973-4550) 53 State St.,
rm. 910. Volunteers needed.
KENNEDY FOR PRESIDENT (973-4200) 53 State
St., rm. 845. Volunteers needed.
CLARK FOR PRESIDENT (536-5217) 739 Boylston
St., Boston, rm. 214. Volunteers needed to
help get this Libertarian Party candidate on
the Mass. ballot.
PULLEY FOR PRESIDENT (262-4621) 510 Comm.
Ave., Boston, 4th floor. Volunteers needed to
help get this Socialist Workers Party candi-
date on the Mass. ballot.
MC REYNOLDS FOR PRESIDENT (661-1143) PO Box
774, Camb. 02139. Volunteers needed for the
campaign of this Socialist Party USA candi-
date.
NEW ENGLAND WAR TAX RESISTANCE, Box 174
MIT Branch PO Cambridge 02139. Phone
731-6139. An alternative fund for refused
federal taxes. Ongoing projects related to tax-
es and militarism, support and counseling for
tax resisters.
SCIENCE FOR THE PEOPLE, (547-0370) 897 Main
St., Camb. Actions building a critique of pre-
sent uses of science (in war, psychosurgery,
alternative energy, computers, etc.), science
teaching study group and a women's study
group.
CPPAX (426-3040) 35 Kingston St. Citizens for
Participation in Political Action is working on
disarmament, military budget cuts, social
justice; affirmative action; welfare rights; tax
reform; voting rights and support for pro-
gressive candidates.
MASS. FAIR SHARE (266-7505) 304 Boylston St.,
2nd floor, Boston. State-wide citizens action
organization.
COMMON CAUSE, a national citizens lobbying
organization. Statehouse lobbying, research,
73 Tremont St., Rm. 345. Phone 523-8200.
SOUTHERN AFRICA AID AND DEFENSE FUND, PO Box
17, Cambridge 02139 (491-8343). Raises
funds for political prisoners in S. Africa and
disposes information on the situation there.
BOSTON MOBILIZATION AGAINST THE DRAFT (491-
4694) 11 Garden St., Camb. Weekly meet-
ings: TH at 7:30 pm.
BOSTON INFANT FORMULA ACTION COALITION
(INFACF), 11 Garden St. Camb. (491-5314).
Organizers of Nestles boycott meets every 1st
and 3rd TUES of each month at 7:30 pm.
SOCIALIST PARTY OF MASS. (661-1143) PO Box
774, Camb. 02139. Building a movement for
democratic socialism in electoral, labor, and
community sectors.

UNITED FARM WORKERS (542-4548), 120 Boyl-
ston St., rm. 311. Call for info on UFW
strikes.
WORLD SOCIALIST PARTY (535-2510) 295 Hun-
tington Ave. Boston. Discussion group meets
every SUN at 10 am.
INDUSTRIAL WORKERS OF THE WORLD (IWW) eves:
787-4237, PO Box 454, Camb. 02139.
Revolutionary, industrial union does or-
ganizing, strike support; publishes newslet-
ter. Meet first FRI of each month (call for
location).
DEMOCRATIC SOCIALIST ORGANIZING COMMITTEE
(DSOC) (426-9026) 120 Tremont St., Boston,
rm. 305.
NEW AMERICAN MOVEMENT (661-8372) 897 Main
St. Democratic socialist and feminist organi-
zation involved with energy, reproductive
rights, labor, anti-draft, gay issues. Meets
first MON of each month at 8 p.m.

CHILDREN

PUPPET SHOWPLACE, 30 Station Street in
Brookline Village, presents puppet shows at 1
and 3. Tix \$2. June 21-22: "The Dinosaur
Show."
I Killer.
CHILDREN'S ART CENTER 36 Rutland St., Boston
(536-9666) conducts painting, sculpture and
other workshops. Yearly registration fee \$2.
CHILDREN'S MUSEUM, Museum Wharf, 300
Congress St., Boston (426-8855). See Art
Listings for exhibits. Fri. nite: admission is
FREE from 6-9 pm; Performances each FRI at
7:30, tix 75¢, and the Gerwick Puppets per-
form each SUN at 1, 1:45, 2:30, 3:15, and 4
pm.
DIAL-A-STORY (552-7157) 6 pm to 8 am and
whenever the Newton Junior Library is closed.
HELP FOR CHILDREN offers guidance to kids and
their families on day care, counseling, drugs,
runaways, foster and medical care, educa-
tion, Chapter 766 and much more. Hours M-F,
9-5. Boston: 727-8898; Cambridge: 492-
1572.
FRANKLIN PARK (442-0991) and **STONE** (438-
3662) 2008 are open year 'round.
YES (Youth Enrichment Services) (267-5877)
180 Mass. Ave., Boston, provides city kids
with recreational, educational, and voca-
tional programs.
BOSTON CHILDREN'S THEATER (277-3277) 124
Holland Rdm, Brookline, offers performances
and classes.
JOHN F. KENNEDY LIBRARY Children's Program,
which features a movie, exhibits, and games,
runs each SAT-SUN at 11:30 am at the JFK
Library, Columbia Point, Dorchester (929-
4523).
PRESCHOOL FILMS are screened each WED at
10:30 am and 3:30 pm at the Camb. Public
Library, 449 Broadway (498-9080). FREE.

CLUBS

AMMED'S DISCOTHEQUE (547-9382), 96 Winthrop
St., Harvard Sq. Intimate subterranean disco.
Belly dancing Wed.

resource center. Weekly open introductory
discussions each WED at 8 pm.
SOUTH SHORE WOMEN'S CENTER (746-2664) 14
Min St., Plymouth. Legal and welfare advoca-
cy; counseling; info/referral.
BOSTON N.O.W. (661-6015) 99 Bishop Richard
Allen Drive, Camb. National organization for
women. Birth control & abortion referrals,
speakers bureau; legal referrals, conscious-
ness-raising groups.
WOMEN'S ENTERPRISES OF BOSTON 739 Boylston
St., Boston. All types of workshops, counsel-
ing, etc. relating to women's problems in the
work force.
SOMERVILLE WOMEN'S CENTER, 7 Davis Square
(623-9340). Mon-Fri, 10-3. Women of all
ages and backgrounds meet to exchange
skills and ideas. A wide variety of activities
and projects.
PROJECT W.A.G.E., 55 Sea St., Quincy (979-
0734). Vocational counseling for women M-F,
8:30-4:30. No fee.
WOMEN'S COMMUNITY HEALTH CENTER (547-
2302) 639 Mass. Ave., Camb. GYN, pregnan-
cy screening & abortion care. Self-help
groups. TUES, June 3 at 5:30 pm: Open
House.
9 to 5 (536-6003) 140 Clarendon St. Organi-
zation for women office workers.
HELP FOR ABUSED WOMEN AND CHILDREN (745-
2162) 24 hr. hotline (744-6841) offers
counseling, speakers and support groups.
HAWC is also looking for volunteers.
WIDER OPPORTUNITIES FOR WOMEN (261-2060)
413 Comm. Ave., M-Sa 10-2, W till 8. Career
Counseling and employment information
center. Resource library and ongoing
workshops.
ALLIANCE AGAINST SEXUAL COERCION (AASC) (482-
0329) PO Box 1, Cambridge 02139. Offers
counseling, info., referral and advocacy for
women who have been sexually harassed at
work.
BIRTH DAY, PO Box 388, Cambridge 02138 (288-
404). Homebirth information and referral.
PLANNED PARENTHOOD, 99 Bishop Allen Drive,
Cambridge (492-0518). A non-profit, social
service and health education agency offer-
ing counseling, info and referral, courses, re-
sources and much more, concerned with all
fertility-related behavior. Counseling phone:
492-0777.
NORTH SHORE FAMILY PLANNING, 74 Elm St.,
Danvers (774-5525). Open 8 to 5:30 for infor-
mation, speakers, films and referrals. Ap-
pointments and pregnancy tests.
CODE HOUSE, 396 Concord Ave., Belmont 484-
9224. Counseling and referrals for personal,
medical and legal problems.
HOMEBIRTH, INC., BU Sta. PO Box 355, Boston
02215 (956-5166). A non-profit group which
offers general support services and childbirth
classes.
CAMBRIDGE FAMILY PLANNING offers birth con-
trol clinics at neighborhood health clinics.
Day and evening sessions. Confidential care.
Call 868-2900.
COPE is Coping with the Overall Pregnancy Ex-
perience, before and after. A professional
non-profit service agency offering discus-
sion groups for pregnant and post-partum
women and couples; many related groups
and services, plus information, resource and
referral service (357-5588).
CRITICENTON CLINIC, 1 Perthshire Rd., Brighton.
Non-profit clinic for out-patient, first tri-
mester abortions. Free pregnancy tests; for
appointment call 782-7600. Also BC and GYN
services, vasectomy, tubal ligation and coun-
seling.

Continued on page 38

WAITING FOR A GIG?

To advertise you talents in the Phoenix classifieds, call 267-1234
WHY WAIT?



GLADSTONE'S
Loaf & Tankard
1239 Commonwealth Ave. Allston, Mass.

Tues.-Sat., June 17-21
ARROW

SPEAKEASY
Sundays
11th HOUR BLUES BAND
Mon. & Tues. June 16 & 17
TOBY STEIN'S SOPHISTICATED SWING
Wed. & Thurs. June 18 & 19
THE GROOVE MASTERS
Fri. & Sat. June 20 & 21
NATURAL BOOGIE BAND
CENTRAL SQ., CAMBRIDGE 354-2525

JIM McGETTRICK'S
BEACHCOMBER
PHONE: 479-8989
Wollaston Beach Blvd., Quincy
Tuesday
AMPEATERS
Wed; T. McGINNIS BAND
Thurs. thru Sat. 2 Bands
BORROWED TYME
T. McGINNIS BAND
Open Daily at Noon

CLUBS

ONE NIGHT!
WEDNESDAY
June 18
10 PM & 12 AM
THIRD RAIL
THE TWELVE SEVENTY
1270 BOYLSTON ST.
BY FENWAY PK.

THE RAT
BOSTON
528 COMM. AVE.
BOSTON, MASS. 02215
(617) 247-7713
Music starts at 8:30!

Mon., June 18
THE DAWGS
THE PROBERS

Tues., June 17
LOU MIAMI & THE KOZMETIX
P.S. WILD
GENERAL FOODZ

Wed., June 18
THE NADS
SONICS
BALL CHERRY
Thurs. & Fri., June 19 & 20
Nemperor Recording Artist

THE PROOF
THE SHADES
JUNK MAIL
Sat. & Sun., June 21 & 22
REMAKES
FRANCE
THE LONERS

The OXFORD ALE HOUSE
38 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8

Sun., June 15
Mon., June 16
Tues.-Sat., 17-21
Sun., June 22

FAIR, YATES, & BETSCHART
WHITE MOUNTAIN EXPRESS
SMITH BROTHERS
FAIR, YATES, & BETSCHART

Enjoy Great Chinese food?
Discover... **AKU-AKU**
Delivery Service Available - Boston AKU-AKU only
(\$10.00 min) 2 mile Radius - \$2.00.
Call Us! We'll Gladly Send You a Take-Out Menu

BOSTON
390 Commonwealth Ave.
• 536-0420
4 p.m. - 3 a.m. daily
Free parking Somerset Garage

CAMBRIDGE
149 Alewife Brook Pkwy.
491-5377
11:30 a.m. - 2 a.m. daily
Luncheon Specials Served Daily

SUN - June 15
Stolen Kisses
MON - June 16
New INA RAY Band
TUES, WED - June 17, 18
SUNBURST
THUR, FRI - June 19, 20
HYPERTENSION
SAT, SUN - June 21, 22
HOT SHOT
former Chris Rhodes Band

JACKS
952 Mass Av. Camb
Tel. 491-7800

Headliners North
6031 899-8844
In Railroad Square Nashua, N.H.
Only 40 minutes from Boston.
Take exit 7E off Route 3
Next to Chart House Restaurant

Tues., June 17
THE RUBIES
Wed., June 18
PRIVATE LIGHTNING

with special guest
FACE TO FACE
Adv. tickets avail. at The Box Office,
Ticketron & Jonathan Swift's - Harv. Sq.

Thurs., June 18
MIDNIGHT TRAVELER
Fri. & Sat., June 19 & 20
BILL CHINNOCK
Tickets for all Headliners shows available at Jonathan Swift's 30 Boylston St., Harvard Sq.

LUNASEA
ROUTE 140 • TAUNTON, MASS.
(617) 822-0343
25 MIN. FROM BOSTON

Wed., June 18
HANGING WOMEN CREEK

Thurs., June 19
T.B.A.

Fri., June 20
JAMES MONTGOMERY

Sat., June 21
PRIVATE LIGHTNING
with
FACE TO FACE

Coming
Fri., June 27
RIZZ
ZACHARIAH

LOOK!!!
They're Teasing and Instigating

Teasers
Loss
MPC
Jasper's
Control
Sunday, June 15th

STONES FREAKS UNITE
IF YOU ALWAYS WANTED
TO SEE THE STONES, CATCH

THE BLUSHING BRIDES
A Tribute to the STONES
June 21
ADV. TIX 4⁰⁰

at **MR. C'S ROCK PALACE**
111 Thorndike St., Lowell, MA 459-3097

I-SHEN PRODUCTIONS
PRESENTS
REGGAE
BIG YOUTH
ETHIOPIAN ROOTS, LENKY ROY, and PAPA "T,"
with Sisters Danna & Sheila
Postponed until Saturday, June 21, 9:00 p.m.
THE COMMON PLACE
130 Prospect St., Central Sq., Cambridge
Tickets \$6.00 advance, \$7.00 at the door.
At Extra Classic, Music City - Kenmore Sq.,
Strawberries, and Scorpio Records - Dorchester

THE BOSTON
Phoenix
&
104 FM WBCH
present
ROCK 'n' ROLL RUMBLE
AT THE **RAT**
June 26 - July 1
CALL 536-5390 R. BIRNBAUM
S. JACKSON
for Space Reservations
in The Official Program Guide

CLUBS

ED BURKE'S
Thurs., June 19
NATURAL BOOGIE BAND
Fri., June 20
DUKE ROBILLARD BAND
Sat., June 21
KAREN BROOKS
808 Huntington Ave. Boston 568-9267
(nr. Brookline Village)

1369 JAZZ CLUB
Sun., June 15
GROVER ELVIN MOONEY & IRON UNIT
Mon., June 16
the return of
ELERUA
(10 piece Latin Jazz Band)
Tues., June 17
BOB KAUFMAN-KEN CERVANKA QUARTET
Wed., Sat., June 18-21
CON UNDO
featuring Jerry Bergonzi on reeds
1369 Cambridge St. Inman Square, Cambridge 491-9625
Now open til 2 a.m.
Thurs., Fri., Sat.

Crossroads
495 Beacon Street,
(At Mass. Ave.) 262-7371
Wed., June 18
Open Mike Night
Thurs., June 19
BOB LAZAROFF
Fri., June 20
DONNA DeCHRISTOPHER
Every Saturday
Come to Camp
Comedy
for the summer
Stand-Up Comedians
JOKE TELLING
CONTEST
10 pm-1 am \$3.00 cover

Canterbury
392 Cabot St., Beverly, MA 01915
1-617-922-9420
922-7368
Wed. & Thurs., June 18 & 19
FRANCE THE BONES
Fri., June 20
THE PEYTONS TRADEMARKS
Sat., June 21
THE VINNY BAND THE RINGS l.m.
New Wave
on the North Shore

THE CINEMA ROOM THE CINEMA ROOM
111 Sack Blvd. Leominster, MA 534-0573
New England's Finest Concert Club
Tues., June 17
1 Night Only
The Beatlemania of The Rolling Stones
THE BLUSHING BRIDES
plus FATE
A Bill Hanney Production
Sat., June 21
1 Night Only
Recording Artist
NEW ENGLAND
plus FATE

THE Jumbo LOUNGE
1133 Broadway
Teels Sq. Somerville 523-9257
Coming June 18
Wednesday
night
Female Mud Wrestling
Starts at 9 pm
Every Saturday
THE COMEDY CONNECTION
Show time 9 pm

CLUB RENDEZVOUS
280 Merrimac St. Methuen, MA 686-0600
Exit 46 off Rt. 495
18 year olds welcomed with positive ID
Tues., June 17
Ladies Mud Wrestling
Wed., June 18
All drinks \$1.00
THE DOPES
Thurs., June 19
Drinks 1/2 price 8-10 pm
PANDA
Fri., June 20
Disco Dance
Sat., June 21
GIL BAKER w/ WYATT SPRANE & THE ANGELS

cantone's ROCK & ROLL
Mon., June 16
LOU MIAMI & THE KOZMETIX
with special guest
Tues. & Wed., June 17 & 18
PETER DAYTON BOY'S LIFE
Thurs., June 19
ERIC SOMMER & THE CASTLES
RON SCARLETT BAND
Fri. & Sat., June 20 & 21
PASTICHE CLASSIC RUINS
69 Broad St., Boston 338-7677

Bunratty's
Boston's best music - nightly
186 Harvard Ave. Allston, Mass. 254-9804
Sun., June 15
LIMERICK ROAD
Mon., June 16
B. WILLIE SMITH
Tues., June 17
THIRD RAIL
Wed. & Thurs., June 18 & 19
ZOO TYPES
plus LADY LUCK
Fri. & Sat., June 20 & 21
INCREDIBLE TWO MAN BAND
Sun. & Mon., June 22 & 23
GEORGE LEH & THE THRILLERS
Sunday afternoon Chance Langton Talent Search 4-8
POSTIVE ID. REQUIRED

Continued from page 36

ALAN'S TRUCK STOP (388-0881) Rtes. 495 & 150, Amesbury. Country music.
THE ANK (247-9548) 835 Beacon St., Boston. Live music, disco FRI-SAT.
ART ANK COFFEE HOUSE (625-9090) 46 Holland St. Somerville. Live entertainment each FRI, homemade snacks. June 20: Winnie Lockwood, Diane Taraskiewicz.
AURORA COFFEE HOUSE (281-0756) 169 E. Main St., Gloucester. Listening room, light comestibles, entertainment each FRI-SAT.
AVEROF, 1924 Mass. Ave., Cambridge (354-4500). Entertainment nightly.
BACK ROOM at the Idler, 123 Mt. Auburn St. Harvard Square (492-9639). No cover, folk, jazz, and blues. Coffee house. M: Hoot, Th: Drew Paton, F-Sat: And MacDonald & Peggy Atwood.
THE BACKSIDE (328-2144), Rte. 1A behind Dedham Plaza. Live music, food, drink and dancing, 7 nights a week. No cover, no minimum.
THE BARN (277-1200) 1200 Beacon St., Brookline. Recordings from '40s big bands. No cover.
BOSTON-BOSTON, (262-2424) 15 Landsdowne St. Sophisticated sound and lighting show; snow and fog machines; Boston's largest disco dance floor.
BUDDIES (262-2480) 733 Boylston St., Boston. Disco and lounge. Gay info center 9 pm-1 am.
BUNRATTY'S 186 Harvard St., Allston (254-9804). Large dance floor and separate game room. \$1 cover.
CANTONE'S, 69 Broad St., Boston (338-7677). New wave.
CASEY'S TOO (925-9850) 247 Nantasket Ave., Hull. Live music.
CHANNEL ONE (451-1050) 25 Necco St., Boston (across the bridge from South Station). Concert and dance club. Mostly NW.
CHATAM'S CORNER, (227-6454) 8 Commercial St., Boston. Th-Sat: live music.
THE CLUB, 823 Main St., in Cambridge, (491-7313). Cocktails and boogieing to live rock.
CLUB CASINO (603) 926-4542 Hampton Beach, N.H. Live sounds, disco, top name acts.
THE CROSSROADS PUB, 495 Beacon St., Boston. (262-7371). Th: Bob Lazaroff. Sat-Sun: Ross Bickford's Comedy Cab.
CROWN & ANCHOR (487-1430) 247 Commercial St., Provincetown.
CYRANO'S (254-0003) 200 N. Beacon St., Brighton. Th: Live country rock.
DAISY BUCHANAN (247-8516) 240a Newbury St. Small Club, no cover or dancing.
DING HO (661-7700) 13 Springfield St., Inman Sq., Camb. Lotsa comedy. W-Sun: Constant Comedy, with Chance Langton on Sat, Steve Sweeny on Sun.
DOYLE'S (524-2345) 3484 Washington St., J.P. Local Sounds.
ED BURKE'S, 808 Huntington Ave., Boston (566-9267). Live Music Fri-Sat.
ELIOT LOUNGE, (262-8823) Mass. and Comm. Aves., Boston. Live music nightly.
FLOWER GARDEN CAFE (367-592r), N. Quincy Market Bldg. Fine food and music nightly.
FRANK N' STEIN'S, Mass. Ave. at Newbury Street. Films shown nightly at 9 pm.
FROLICS, Salisbury Beach (465-8400). Rock 'n' Roll ballroom, casual dress.
GATSBY'S, Park Square, Boston (247-8848). Small casual pub, no dancing or cover.
GLADSTONE'S, 1239 Comm. Ave., Allston (254-9588). Fine audibles nightly.
GREAT SCOTT, (566-9014) 1222 Comm. Ave., Allston.
HARPO'S JAZZ CLUB (401-846-2948) 22 Downton St., Newport, RI. Jazz, rock, folk, some NW; no food; doors open 8 pm. M: The Statements, Tu: Galaxy, W: The View, Th: Big World, F: John Hammond.
MONEY LOUNGE (536-3136) 909 Boylston St., Boston. New Wave.
GROUND ROUND, in the Prudential Center (247-2500). No cover or minimum.
INN SQUARE MEN'S BAR, ladies invited, 1350 Cambridge St., Camb. (491-9672). Entertainment nightly. S: Maynard Silva Group, M-Tu: Joe Beard & the Blues Union, F-Sat: Robert Ellis Orrall.
JACKS, (491-7800) 952 Mass. Ave., Camb. Out-tasite tunes nightly.
JASON'S (262-9000) 131 Clarendon St. Disco, dining, piano bar. Dress code. F at noon: Jazz jam sessions.
JASPER'S (625-4975) 379 Somerville Ave., off Union Sq., Somerville. Live sounds.
KING'S ROW I, (261-3532) Brookline Ave. at Fenway Park. Live music, dancing nightly.
KING'S ROW II, (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.
THE LIVING ROOM (401-521-2520) 372 Westminster St., Providence. Rock and new wave.
LULU'S, (423-3652) 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Th-Sun: Earl "Fatha" Hines.
LUNASEA (822-0343) Rte. 140, Tauton.
MAGOO'S SALOON, 1391 Washington St. West Newton (527-9553). Open noon to 1 am, casual dress.
TOMMY MAHAR'S SHOWROOM, (426-6735) 5 Hamilton Place, Boston. W-F: Comedy Connection.
MAIN ACT, 830 Lynnway, Lynn (581-5555). New England's largest concert club with upstairs space for the under-20's on weekends. Free parking. F: The Atlantics, Sat: Rage.
MATT TALBOT'S, (338-9089) 77 Berkeley St., Boston. Live music.
ME AND THEE COFFEE HOUSE (631-1215) at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Open FRI nights.
MICHAELS PUB 52-A Gainsborough St. Boston (247-7672). Jazz nightly.
MISTER MCNASTY'S (536-2509) 88 Queensberry St., Boston. R'n'R and jazz bar. M-Sat: Grand Larceny.
MODERN TIMES CAFE (354-8371) 134 Hampshire St., Camb. Live music each WED-SUN; horror films each TUE at 7:30.
MOLLY'S (783-2900) 161 Brighton Ave., Allston. FRI-SAT: Pogo A Gogo (dance to rock and New-Wave).
MY PLACE, 266 Commercial St. on the waterfront (742-3922). No cover or minimum. Live sounds FRI-SAT, jazz.
NAMELESS COFFEEHOUSE, 3 Church St., Cambridge (864-1630). No charge for anything.
MARCUS'S (536-1950) 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, 3 dance floors.

NEW RISE CLUB (876-8297) 485 Mass. Ave. Central Sq., Camb. Music, dance, disco & new wave W-Sun. Bar, game-room, large dance floor, restaurant.
NICK'S (482-0930) 100 Warrenton St., Boston. Dining, dancing, drinking.
OXFORD ALE HOUSE, (876-5353), 36 Church St., Harvard Square (behind the Coop).
PAPILLON, (566-8495), 1353 Beacon St., Brookline. Light eats, beer and wine.
PARADISE, 969 Comm. Ave., Allston. 254-2052. Boston's newest and biggest. W: Sterling, Sat: Bill Bruford.
PASSIM, (492-7679) 47 Palmer St., Harvard Sq. Good folk music, fine grub. Th-Sat: Jim Dawson.
PEASANT STOCK (354-9528) 421 Washington St., Somerville. Dinner and music. Tu: Mozart Divertimenti, W: string quartets by Haydn & Beethoven, Th: NE Conservatory Band.
PHOENIX COFFEE HOUSE (289-6090) 7 Washington St., Malden. Music, movies, eats.
PLUGH AND STARS, (492-9653) 912 Mass. Ave. in Camb. Fine tolz, exotic bevies; live sounds Sunday and Tues.-Thurs. each W: Crockett.
RANCH HOUSE (834-9149) 222 Canal St., Green Harbor, Marshfield. New Wave.
POOH'S, 414 Comm. Ave., Boston (262-6911).
THE RAT, (247-7713) 528 Comm. Ave., Boston. New-wave, Punk sounds.
RED COACH GRILL, 150 Granite St., Braintree (843-1002). Each Sun: Leon Merian's 14 Piece Big Band.
RILEY'S BEEF & PUB, 15 New Chardon St., Gov't Center (723-8089). Jazz, disco, funk.
RYLES, (876-9330) Inman Square, Cambridge. Live jazz nightly.
SAINTS BAR, 112 Broad Street, Boston. All women welcome, come and dance. For directions call Women's Center, 354-8800.
SANDY'S JAZZ REVIVAL (922-6954, 7515) 54 Cabot St., Beverly. Jazz club. M: Widespread Depression Orchestra, Tu: Bellvista, Th-Sat: Doc Cheatham.
SATCH'S (266-2929) 4 Stanhope St., Boston. Tu-Sun: entertainment, no cover.
SIR HARRY'S (338-7979) 18 Oliver St., Boston.
SOMEWHERE (423-7730). 295 Franklin St., Boston. Women's bar, disco, no cover weekdays.
SPEAKEASY (354-2525) 24 Norfolk St., Central Square, Cambridge. Fine artists nitely.
SPINOFF (262-6132) 145 Ipswich St., Boston. Roller skate to rock, disco, and NW.
SPIT (262-2437), 13 Lansdowne St., Boston. Dance to NW, rock, and reggae. Open FRI-SAT from 10 pm-1:37 am, \$4. F: Oedipus is the DJ, Sat: Tony V.
STUDIO RED TOP, (426-3427) 76 Battery March St., 5th floor, Boston. Women's jazz and jazz poetry.
STUDLEY'S corner Beacon and Kirkland Sts. on Camb.-Somerville line (354-9145).
SUNFLOWER, 22 Boylston St., Harvard Sq. Jazz seven nights a week. S-M: Rashida Shah, W: All You Can Eat, F-Sat: Shelly Isaacs Band.
JONATHAN SWIFT'S, 30 Boylston St., Harvard Sq. (661-9887). Entertainment nightly. Tu: Michael Bloomfield, W: Atlantics, Th-Sat: Allen Estes Band.
THE TAM, 1648 Beacon St., Brookline (277-0982). Food, drink and live music.
THACKERAY'S (762-2555) Rte. 1, Walpole Mall. Entertainment nightly.
TEN-O-SIX (731-0254) 1006 Beacon St., Brookline.
1369 CLUB, (491-9625) 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from fine local groups. Price is right, no cover.
UNCLE SAM'S (925-2585) 296 Nantasket Ave., Hull. Great sound, lighting, dance floor.
UNDERGROUND (566-8577) 1110 Comm. Ave., Allston. Showcase for local new-wavers. Th: Zev.
WALTER'S, 1700 Beacon St., Brookline (566-3469). Razz and show tunes nitely.
WHO'S ON FIRST, 19 Yawkey Way, Boston. Live Music.
WINE CELLAR (536-7662) 524 Comm. Ave., Kenmore Sq., Boston. Live jazz each Tues-Sat.

emcee Tony Cennamo, Honi Coles, Brenda Buffalo, Dorothy Anderson, and Amy Duncan FRI, June 20 at 8 pm at New England Life Hall, 225 Clarendon St., Boston (247-7559). Tickets \$7.50.

L ECTURES

ART SANDWICHED-IN are gallery talks during lunchtime (12:15 pm) with free dessert and coffee each FRI at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Tix \$1.25. June 20: "Pollock and American Jazz."
COMMUNITY CHURCH OF BOSTON (266-6710) sponsors talks each SUN at 11 am at 565 Boylston St., Copley Sq., Boston. FREE. June 15: "Civil Right and Affirmative Action: A Blueprint for the '80s."
OBSERVATORY NIGHTS are held the third THURS of each month at Harvard's Center for Astrophysics, Phillips Aud., 60 Garden St., Camb. (495-7461). June 19: "Ancient Visions: Astronomy in Pre-Columbian America."
INSTITUTE ON FAMILY LIFE sponsor lectures each WED at 9:30 am and 1 pm at BU's Sherman Union, 775 Comm Ave., Boston (353-4128). FREE. Next lecture is July 9.
THE STATE OF PHOTOGRAPHY IN THE '70s is discussed SUN, June 15 at 2 pm at the De Cordova Museum, Sandy Pond Rd., Lincoln (259-8356). Admission \$3.
THE CHROMOLITHOGRAPH: A GUIDE TO POPULAR TASTE IN 19th CENTURY AMERICA is the topic SUN, June 15 at 3 pm at the Museum of Our National Heritage, 33 Marrett Rd., Lexington (861-6559). FREE.
FATHERHOOD: A TURNING POINT IN A MAN'S LIFE is the topic TUES, June 17 at 7:30 pm at Robbins Library, Fox Branch, 175 Mass. Ave., Arlington (643-0026). FREE.
ANASTASIA DRUMMEN talks about her exhibited works WED, June 18 at 6 pm at the French Library, 53 Marlborough St., Boston (266-4354). Admission \$5.
VIETNAM OF THE EIGHTIES is the topic of an educational forum presented by the Boston Alliance Against Registration and the Draft THURS, June 19 at 7:30 pm at the Alliance office, 11 Garden St., Camb. (491-4694). FREE.
NAMBIA: SOUTH AFRICA'S BRUTAL MANDATE is the topic THURS, June 19 at 8 pm at Old West Baptist Church, 1151 Mass. Ave., Camb. Donation \$2.
AMORY LOVINS discusses "Soft Energy Paths" FRI, June 20 at 8 pm at Longfellow Hall, Appain Way, Camb. (547-7140). Admission \$5.
WOMEN IN PUBLISHING conference is held SAT, June 21 from 9 am to 1 pm at the Commonwealth School, 151 Comm. Ave., Boston (536-8003).

M ISC.

JUBILEE 350 (BOS-1980), a city-wide festival to celebrate Boston's 350 bprthday, takes place all summer with special exhibitions, performances, concerts, lectures, and more. Locations vary; we will attempt to keep you updated on activities. Enjoy! May 18-June 29: "Beginnings '80," street exhibition by Newbury St. Galleries. June 18: Roxbury Entertainers perform at Stage 350, City Hall Plaza, from 11 am to 4 pm. June 22: Harbor Islands Cruise to salute Edward Rowe Show and the harbor itself, sponsored by Sierra Club. Call 227-5339 or 723-7800 for info.
BOSTON CAMERA CLUB meets each MON at 7:30 pm at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). FREE.
BOSTON SCRABBLE PLAYERS CLUB meets each MON from 6:30 to 9:30 pm at the Jackson Mann Community School, 500 Cambridge St., Allston (the club is closed on all school holidays). Players are ranked, prizes awarded for highest scores, and refreshments served. Admission \$1.
FREE HOME MOVIE CLINIC, for anyone who needs help with their equipment, happens the third WED of each month from 7 to 10 pm at the Boston Film/Video Foundation, 39 Brighton Ave., Allston (254-1616). FREE.
BOSTON BY FOOT sponsors walking tours of Boston neighborhoods, call them at 367-2345 for details.
STUDEBAKER NINE COMPANY perform THURS-SAT, June 19-21 at 8 pm at the Peoples Theater, 1253 Cambridge St., Inman Sq., Camb. (354-2915). Tix \$4-\$5.
BOSTON FLEA MARKET has a huge waterfront festival each year with over 200 exhibitors of antiques, crafts, eats, and more. SUN, June 22 from noon till dusk is the day (raindate June 29). FREE.
ST. BOTOLPH STREET FAIR with music, arts and crafts, food and drink, happens SAT, June 21 from 11 am to 5 pm on St. Botolph St. between West Newton and Cumberland Sts., Boston (266-9594). FREE.

D ANCE

PARTICIPATION

FOLK DANCING info, Call the Folk Arts Center of New England at 862-7144.
FOLK DANCING happens each FRI from 8:15 to 11 pm for beginners, and each THURS at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission \$2, \$1.50 for students.
DANCE FREE provides an alternative dancing space for those who are just not cut out in the disco mold, with all kinds of music, no smoking, and no alcohol each WED at 7:30 pm at the Christ Church, Zero Garden St., Harvard Sq., Camb. (491-4195). Donations are usually asked for at the door.
INTERNATIONAL FOLK DANCE evenings can be enjoyed each TUES at 8 pm at the Walker Building, Marlborough (481-8104). Tix \$1-\$2.
BOSTON TAP (262-0159) 295 Huntington Ave., Rm. 205, Boston has a free open house SUN, June 22 from 4 to 6 pm.

PERFORMANCE

RETAKE, a dance concert choreographed by Betty Fain and performed by the Lightning Dance Company, is offered SUN, June 15 at 8 pm at the Joy of Movement Center, 536 Mass. Ave., Camb. (426-8356). Admission \$3.50.
CLEAVING performs improvisational dance SUN, June 15 at 8 pm at the Bates School, 731 Harrison Ave., Boston (864-7223). Admission \$3.
BECKY ARNOLD AND DANCERS perform "Expressions in Jazz Dance" TUES, June 17 at noon on Stage 350 at City Hall Plaza. FREE.
LEON COLLINS and his company offer a spring tap dance extravaganza with the help of

MUSIC

CLASSICAL

CONCERT CRUISE on Boston Harbor, see information listed under POP, ETC., or call Water Music at 876-8742.

STEPHEN LONG, organ, and **ALTON BAGGETT**, trumpet, play from the works of Bach, Tele-
mann, Franck, and others **MON**, June 16 at
7:30 pm at Old West Church, 131 Cambridge
St., Boston. FREE.

BEATRICE ERDELEY, piano, and **SHERYL COHEN**,
flute, perform selections of Kuhlau, Poulenc,
and others **TUES**, July 17 at 7:30 pm at MIT,
Hayden Gallery Courtyard, 160 Memorial
Drive., Camb. FREE.

MUSICK FOR THE GENERAL PEACE perform works
by Scarlatti, C.P.E. Bach, and others **TUES**,
June 17 at 7:45 pm at Gore Place, 52 Gore
St., Waltham (894-2798). Admission \$4.

METROPOLITAN WIND SYMPHONY offers a varied
program of works by Holst, Hamlisch, nd
Bennett **FRI**, June 20 at 8 pm at the Hatch
Shell on the Esplanade, Storrow Drive, Bos-
ton. FREE.

CHORUS PRO MUSICA opens their ranks for you to
sing with them **FRI**, June 20 from 6 pm to
midnight at Old South Church, 645 Boylston
St., Boston (267-7442). Admission \$3. To-
night's works include Faure's "Requiem,"
Mozart's Mass in C minor, Poulenc's "Gloria,"
and Verdi's "Requiem."

LEO ABBOTT given an organ recital **SAT**, June 21
at 8 pm at Hammond Castle, 80 Hesperus
Ave., Gloucester (283-2080). Admission \$5.

DAVID DIAMOND gives a piano recital including
works of Debussy, Mendelssohn, and Chopin
SAT, June 21 at 8 pm at the Blacksmith
House, 56 Brattle St., Camb. (547-6789). Ad-
mission \$3.

THE CECILIA SOCIETY performs on board the Bay
State in an after-dinner concert cruise **SUN**,
June 22 at 7:30 pm, leaving from Long Wharf
(232-4540). Tickets \$10 per person, \$18 per
couple.

TOM ANHSON gives a piano recital **SUN**, June 22
at 8 pm at the Art Complex Museum, 189
Alden St., Duxbury (934-6634). FREE.

JAMES DAVID CHRISTIE includes works of Bach,
Reinken, and others in his organ recital **SUN**,
June 22 at 9 pm at King's Chapel, 58 Tre-
mont St., Boston (227-2155). FREE.

SAT, for the expression of the Asian
American experience through art, culture,
and history. Seeking supporters and
members.

**INFORMATION CENTER FOR INDIVIDUALS WITH
DISABILITIES** (727-5540, voice, or 727-5236,
TTY) 20 Providence St., rm. 329, Boston.

POETRY & PROSE

PHONE-A-POEM (492-1144) features a different
poet every two weeks, 24 hrs.-a-day.

CENTRAL SQUARE WRITER'S GROUP meets each
MON at 7 pm at the Central Square Library,
45 Pearl St., Cambridge (498-9081). FREE.

CALAMUS POETS present open readings each
TUES at 8 pm at the Community Church of
Boston, 565 Boylston St., top floor. FREE.

AMERICAN FICTION DISCUSSION GROUP meets
alternate **THURS** at 7 pm at the Central Sq.
Library, 45 Pearl St., Camb. (498-9081).
FREE.

AVENUE VICTOR HUGO presents poetry readings
each **SUN** at 7 pm at the Bookstore, 339 New-
bury St., Boston (266-7746). June 15: Eliza-
beth McKim, Terry Kennedy, and Margery
Cavanaugh. June 22: Naomi Chase, Suzanne
Berger.

ART ARK (625-9090) 40 Holland St., Somerville,
sponsors poetry reading each **WED** at 8 pm.
Admission \$1.50.

STONE SOUP sponsors poetry readings each
MON at 8 pm at the Sword in the Stone Coffee
House, 13 Charles St., Boston (738-8660).
Admission \$1. June 16: Andrea Santillo.

HARVARD BOOKSTORE CAFE, 190 Newbury St.,
Boston, has two free events this week: June
17 at 8 pm: a party for Anne Bernays to ce-
lebrate her new novel, "The School Book";
June 19 at 5 pm: Shelly Winters will sign
copies of her new book, "Shelly."

POP, ETC.

CRUISE BOSTON HARBOR each week on the
Dreamboat (**TUES** at 7:30 and 9:30 pm), and the
Jazzboat (**WED** at 7:30 and 9:30 pm), and the
Concert Cruise (**THURS** at 6:30 and 8 pm).
Prices range from \$4.25 to \$10.50 and these
Bay State Cruises leave from Long Wharf
(next to the Aquarium). Call Water Music,
876-9742, for details. June 17: Winkler Sw-
ing Orchestra, Widespread Depression Or-
chestra. June 18: Heath Bros., Bob Wilbur
Quartet. June 19: Annex Chamber Players.

BERKLEE COLLEGE PERFORMANCES take place at
8:15 pm at the Berklee Performance Center.
Admission \$2. **MON**, June 16: Luciano Sal-
vatore, solo piano, **TUES**, June 17:
"Steamer," musical comedy, **THURS**, June
19: Windows, jazz ensemble.

THIRD WORLD AND TOOTS AND THE MAYTALS per-
form **WED**, June 18 at 9 pm at the Bradford
Hotel Ballroom, 275 Tremont St., Boston.
Tickets \$10.

GENESIS performs **WED**, June 18 at 7:30 pm at
the Orpheum. Tickets \$8.50-\$9.50.

JAZZ INSIGHT performs along with dancer
Adrienne Hawkins **FRI**, June 20 at 8 pm; the
DAVE WITNEY JAZZ BAND performs **SAT**, June
21 at 8 pm; and **THE NEW BLACK EAGLE JAZZ
BAND** performs **SUN**, June 22 at 8 pm, all at
51 Walden, the Performing Arts Center, Con-
cord (369-4704). Tickets \$5-\$10.

ZEV performs with **BOUND AND GAGGED** **FRI**, June
20 at 9 pm at 38 Thayer St., Boston (451-
0149).

CHARLIE ARCHER plays country blues on guitar
SAT, June 21 at 8:30 pm at St. Andrew's
Church, Lafayette St., Route 114, Marble-
head. Admission \$2.50.

LEE BRYANT performs traditional folk and coun-
try blues and jazz tunes **SUN**, June 22 at 7:30
pm at the Blacksmith House, 56 Brattle St.,
Camb. (547-6789). Admission \$3.

SPORTS

MEHSA (New England Handicapped Sports Asso-
ciation) (742-8918) PO Box 2150, Boston
02106. Non-profit organization sponsors
regular sports participation, competition, and
instruction for the handicapped.

BOSTON SKI & SPORTS CLUB (734-6726) 325 Har-
vard St., Brookline. Offers members partici-
pation in all kinds of sports. Weekly coed
volleyball **WED**, from 7-10 pm at the Newton
Armory, 1137 Washington St., West Newton.

HORSEBACK RIDING (696-4250) YMCA Ponka-
poag Outdoor Center, Blue Hills Reservation,
Canton. Instruction available.

BOSTON AREA BICYCLE COALITION (491-RIDE) 3
Joy St., Boston. Non-profit advocacy group to
promote safe cycling for transportation and
recreation.

BICYCLE REPAIR COLLECTIVE (868-3392) 351
Broadway, Cambridge. Repair, learn to re-
pair, or have your bike repaired.

TENNIS-UP (247-3051) 100 Mass. Ave., Boston,
5th floor. Practice courts with ball ma-
chines, group lessons available too.

BAL-A-ROUE (395-4589) 376 Mystic Ave., Med-
ford. Roller skating. Call for schedules.

ACADEMY OF FENCING (926-3450) 125 Walnut
St., Watertown.

BASKETBALL HALL OF FAME (413-781-5400) 460
Alden St., Springfield. Open daily 10 am to 5
pm, with basketball memorabilia galore.

HANG GLIDING, for the foolhardy, the brave, and
the crazy, comes into its own at the Aeolus
Flight Training Center, Groton Hills Ski Area,
Groton, MA (692-3189). Open Sat-Sun and
holidays 9 am-5:30 pm. Instruction, flights,
available.

HALE RESERVATION (326-1770) 80 Carby St.,
Westwood, is a 1,120 acre outdoor educa-
tion and recreation center offering classes
and workshops for everyone.

LYNN SAILORS, play AA Eastern League Profes-
sional Baseball at Fraser Field, Western Ave.,
Lynn (595-1600). Admission \$1.50-\$3. Next
home game is **SUN**, June 15 at 2 pm and
MON-TUES, June 16-17 at 8 pm vs. the Glenx
Falls White Sox.

SECOND ANNUAL GREAT RACE, co-sponsored by 9
to 5 and the Mass. Women's Political Cau-
cus, is set for **SUN**, June 22, route: along the
Charles. Call 536-6006 for details.

NOTICES

NOTE: Please consult the classified ads in our
Lifestyle section to discover the myriad
educational experiences available in the Hub.

CIVIC CENTER AND CLEARINGHOUSE (227-1762)
can help you explore career options through
volunteer work in ecology, consumerism,
health services, advocacy, teaching, tutoring
and more. Also career counseling.

MIDDLESEX COUNTY JAIL needs volunteers with
knowledge, skills or talent to lead mini-
courses for prisoners awaiting trial. Contact
Paul Blazar at 729-8030.

DARE FOSTER HOMES, 14 Beacon St., Boston.
Rm. 306 is seeking people interested in
becoming foster parents. Call 723-3420 day
or night.

BOSTON VETERANS DISCHARGE UPGRADE PROJECT
(367-2535) 25 Beacon St., Boston. Call for
free, confidential help in upgrading unfair
discharges.

MENTAL PATIENTS LIBERATION FRONT (266-4846)
230 Boylston St., Boston, rm. 204. Weekly
SUN night meetings at 6 pm.

MASS. ASSOCIATION FOR THE BLIND (738-5110)
needs volunteers to help a blind male adult
with recreational activities; volunteers inter-
ested in learning Braille also needed.

CABLE TV ACCESS COALITION (482-6695) works to
insure community involvement in the plan-
ning of the Boston cable system. Meets sec-
ond **MON** of each month at Urban Planning
Aid, 120 Boylston St., Boston.

CEASE (Coalition to End Animal Suffering in Ex-
periments) is an all-volunteer organization
(933-1526, eves.).

CONCERNED UNITED BIRTHPARENTS (491-8556)
Box 126, Somerville, MA, 02144. A sup-
port/activist group for people who have had a
child placed for adoption.

ASIAN AMERICAN RESOURCE WORKSHOP (864-
2603) 27 Beach St., 3rd floor, Boston. Open

TRIPPING

HOPKINS CENTER, Dartmouth College, Hanover,
NH (603-646-2422) presents — **FRI-SAT** at
8:30 pm: "A Good Evening Beyond the
Fring"; **TUES**, June 24 at 8:30 pm: Concord
String Quartet.

NEW ENGLAND GEM AND MINERAL SHOW takes
place **SUN**, June 15 at Masconomet Regional
High School, Endicott Road exit off I-95, Top-
field. Admission \$1.50.

MARSHALL TUCKER BAND performs, despite the
recent death of bassist Tommy Caldwell,
SUN, June 15 at the Saratoga Performing Arts
Center, Saratoga Springs, NY (518-587-
3330). Tickets \$6-\$8.

HARRY CHAPIN performs **FRI-SAT**, June 20-21 at
8 pm at the South Shore Music Circus, Co-
hasset (383-1400). Tickets \$11.

HEART performs along with the Ian Hunter Band
SAT, June 21 at 7:30 pm at the Cape Cod
Coliseum, South Yarmouth, MA. Admission
\$9.50.

at Michael's Pub

Sun., June 15 **JERRY BERGONZI & CON-BRIO**

Mon. June 16 **THE FRINGE**

Tues., June 17 **STEVE JOHNS & THE JED LEVY QUINTET** with special guest **TOM MCKINLY CHRISTOPHER BROOKS & friends**

Wed., June 18 **TIGER OKOSHI & MIKE STERN** with special guest

Thurs., June 19 **JIMMY MOSHER QUINTET** with **MICK GOODRICK**

Fri. & Sat. June 20 & 21

Jonathan Swift's June 23

REEVE LITTLE and the STRAIGHT BAND

The Sunflower restaurant & jazz club 22 boylston st., cambridge 864-9466

Sun. & Mon., June 15 & 16 **RASHIDA SHAH** Tues., June 17 **MARK TORGERSOON QUARTET** Wed., June 18 **ALL YOU CAN EAT** Thurs., June 19 **KEN HOLLMAN QUINTET** Fri. & Sat., June 20 & 21 **SHELLY ISAACS BAND** Radio Broadcasts Sun., 4-5 in the bar Sun., June 15 **RASHIDA SHAH**

RYLES CAFE • BAR • 876-9330 INMAN SQUARE CAMBRIDGE

UPSTAIRS Fri. & Sat., June 20 & 21 **BELLVISTA** DOWNSTAIRS Sun. & Mon., June 15 & 16 **DAVE JACKSON QUARTET** with **STEVE ADAMS** (Sun.) Tues. & Wed., June 17 & 18 **ED PERKINS TRIO** Thurs., June 19 **POPULAR INTERFERENCE TRIO** Fri. & Sat., June 20 & 21 **HERMAN JOHNSON QUARTET**

The RED BARN Rte. 9 Westboro 366-1362

Wed.-Sun. June 18-22 **CIRCUS** The greatest show on earth

Every Wed. night 35¢ drinks 8-11 pm

Thurs. night **SCHLITZ-14Q** \$1000.00 Dance Contest

CASEY'S TOO 247 Nantasket Ave., Hull 925-9850

Thurs.-Sat. **THE LINES**

Thurs. Nite **NO COVER** Also 30¢ Bar Drinks for every one 8-10 pm Beer Blast for Everyone Every Night Draft Beer 30¢ 8-10 pm

Coming **PANACEA**

jazz at Satch's restaurant

Sunday, June 15 **JAZZ BRUNCH** Bob Silverman's Soul Force — Jazz

Sunday, June 15 **WILL WRIGHT GUITAR** 8:30 P.M.

Tuesday, June 17 **EXPOSE** showcase of talent 9:00 P.M.

Wednesday, June 18, Thursday, June 19. **NOELETTE LEADER** 9:00 P.M.

Friday, June 20 **CONTEMPORARY JAZZ** 9:00 P.M.

Saturday, June 21 **NOELETTE LEADER** 9:00 P.M.

Stanhope St. at Clarendon St. Opposite Hancock Garage. One Minute from Copley Sq. Reservations 266-2929 Major Credit Cards Accepted Function Room Available

EVERY SATURDAY NIGHT Enjoy an evening with one of Boston's funniest comedians

THE BILL CAMPBELL SHOW with guest comedians The Charles Playhouse/Backstage 76 Warrenton St. Boston

Admission \$4.00 9:30 PM For info and reserv., 265-0239

Passim

THE LISTENING ROOM 47 PALMER ST., HARVARD SQ. 492-7679

Sat., June 14 **MASON BARING & JEANIE STAHL** plus **PRESTON REED**

Tues., June 17 **GLOUCESTER HORNPIPE & CLOG SOCIETY**

Wed., June 18 **MARTIN CARTHY**

Thurs., Sat., June 19-21 An Evening with **JIM DAWSON**

Tues. & Wed., June 24 & 25 **SILLY WIZARD**

Thurs.-Sat., June 26-28 **GUY VAN DUSER** and **BILLY NOVICK** plus **TAYLOR WHITESIDE**

Thurs., July 3 **ROY BOOKBINDER** Coming July 9 **FRANKIE ARMSTRONG**

LISTEN TO "LIVE PASSIM" EVERY THURSDAY WHRB 95.3 FM, 8:00 PM

GREAT GSCOTT

1222 Commonwealth Ave. Corner Harvard & Comm. Ave. 566-9014

Every Sunday **THE RON LEVY BLUESMAN BAND**

Every Monday **ZAITCHIK BROTHERS BAND**

Every Tuesday **MICHAEL & MATT ZAITCHIK** acoustically

Wed., June 18 **THE TWEEDS** Thurs., June 19 **Rock & Roll Music with Jimmy P.**

Fri., June 20 **Boston's Best Rock & Roll Music** Every Saturday **HEIDI & THE SECRET ADMIRERS**

Coming Wed., June 25 **HEIDI & THE SECRET ADMIRERS** Fri., June 27 **NATURAL BOOGIE BAND** Sat., June 28 **ROCKIN' GEORGE LEH & THE THRILLERS**

The Tam

Sun., June 15 **TAPPIN' AT THE MET** Mon., June 16 **Thumbs Up for BRAKKE Benefit** Tues., June 17 **MEMPHIS ROCKABILLY** Wed., June 18 **HEIDI's Birthday** Thurs., June 19 **DIDI STEWART** Fri., June 20 From Virginia **SKIP CASTRO BAND** Sat., June 21 **T. BLADE & THE FABULOUS ESQUIRES** Sun., June 22 **THE MARTELLS**

Tel: 277-0982 1648 Beacon St. Brookline Food, Drink and Music

Sandy berman's Est. 1932 80's Jazz Blues Revival

New England's Finest Listening Room

Sat., June 14 Only \$2.00 **Sandy's Swing Stars**

Sun., June 15 7:30 **DAVE WHITNEY JAZZ BAND** Mon., June 16 8:30 pm **WIDESPREAD DEPRESSION** 10 Piece Orchestra Tues., June 17 8:30 pm **BELLVISTA** Wed., June 18 8:00 pm **Blues Benefit Show** featuring **Paul Tena & Ellis Hall** Thurs.-Sat., June 19-21 75 year old trumpeter **DOC CHEATHAM** Sun., June 22 7:30 pm **NAUS/HOPKINS BIG BAND** Mon., June 23 8:30 pm **JIM HALL** with bassist **DON THOMPSON** Wed., June 25 **TINY GRIMES BLUES SHOW** Wed., July 3 8 & 10:30 pm **TOSHIKO AKIYOSHI/LEW TABACKIN** 18 piece orchestra Tickets at **Sandy's, Boston Music at Berklee, Out-of-Town Agency** \$7.50 & \$5.50

New dance floor and menu

Only minutes from Boston! Take Route 128 N. to Exit 22E 54 Cabot Street, Beverly 922-7515

INN-SQUARE MEN'S BAR

Ladies invited 1350 Cambridge St. Inman Sq. Cambridge 491-9672

Sun. June 15 **THE HOPKINS BAND**

Mon. & Tues., June 16 & 17 **JOE BEARD & THE BLUES UNION**

Wed. & Thurs., June 18 & 19 **JOE LILLY BAND**

Fri. & Sat., June 20 & 21 **ROBERT ELLIS ORRALL THE SHUFFLE SHOUTERS** plus guests

Every Sunday 3-6 **STAGE FRIGHT SHOWCASE** with your host **CHAMPAGNE CHARLIE**

From the MADman who started it all...



**MAD MAGAZINE
PRESENTS
UP THE
ACADEMY**

"A comedy gone totally MAD."

A MARVIN WORTH/DANTON RISSNER Production - "UP THE ACADEMY"
Produced by MARVIN WORTH and DANTON RISSNER
Written by TOM PATCHETT & JAY TARSES • Executive Producer BERNIE BRILLSTEIN
Directed by ROBERT DOWNEY • PANAVISION®

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

From Warner Bros.
A Warner Communications Company
©1980 Warner Bros. All Rights Reserved

SACK
CHERI 1-2-3
50 BOSTON OFF SHOPS
BOSTON 536-2870

GENERAL CINEMA
CHESTNUT HILL
Rt. 9 of HAMMOND ST.
277-2500

GENERAL CINEMA
FRAMINGHAM
Rt. 9 SHOPPERS WORLD
235-8020

SHOWCASE
WOBBURN
933-5330
RT 128 NEAR 93

SHOWCASE
DEDHAM
326-4955
ROUTE 1 of 128

SACK
CINEMA CITY
DANVERS
593-2100
EXIT 24 OFF RT. 128

**"THE FIRST
EPIC HORROR FILM"**

- Jack Kroll, Newsweek Magazine



A STANLEY KUBRICK FILM

STARRING JACK NICHOLSON SHELLEY DUVALL "THE SHINING"
WITH SCATMAN CROTHERS, DANNY LLOYD STEPHEN KING
SCREENPLAY BY STANLEY KUBRICK & DIANE JOHNSON PRODUCED AND DIRECTED BY STANLEY KUBRICK

EXECUTIVE PRODUCER
JAN HARLAN

PRODUCED IN ASSOCIATION WITH
THE PRODUCER CIRCLE CO.

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

From Warner Bros. A Warner Communications Company ©Warner Bros. Inc. 1980 All Rights Reserved

NO PASSES ACCEPTED

Sack
CINEMA 57
200 Stuart St., Boston, 482-1222

General Cinema
CHESTNUT HILL
Rt. 9 of Hammond St., 277-2500

General Cinema
FRAMINGHAM
Rt. 9 Shoppers World, 235-8020

General Cinema
BRAintree
South Shore Plaza, 345-1970

Showcase
WOBBURN
Rt. 128 near 93, 933-5330

Sack Cinema City
DANVERS
Exit 24 off Rt. 128, 593-2100

The most wanted man in Wakefield prison
is the Warden.



**Robert Redford
"BRUBAKER"**

20TH CENTURY-FOX PRESENTS A TED MANN-BON SILVERMAN PRODUCTION A STUART ROSENBERG FILM
ROBERT REDFORD "BRUBAKER"
YAPHET KOTTO JANE ALEXANDER
MURRAY HAMILTON DAVID KEITH TIM MCINTIRE as Huey
Executive Producer TED MANN Produced by BON SILVERMAN Directed by STUART ROSENBERG
Screenplay by W. D. RICHTER Story by W. D. RICHTER and ARTHUR ROSS Music by LALO SCHIFRIN

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

Available in Paperback
from Ballantine Books

COLOR BY DeLUXE®

© 1980 20th Century-Fox

Starts Friday, June 20th!

SACK
BEACON HILL
1 BEACON in TREMONT
BOSTON 723-8110

GENERAL CINEMA
CHESTNUT HILL
Rt. 9 of HAMMOND ST.
277-2500

SACK CINEMA
NATICK
237-5540 ROUTE 9
OFF SHOPPERS WLD.

MEDFORD
CINEMA
RT. 60 MEDFORD SQ.
395-9499

SHOWCASE
DEDHAM
326-4955
ROUTE 1 of 128

SACK
CINEMA CITY
DANVERS
593-2100
EXIT 24 OFF RT. 128

At LA CAGE AUX FOLLES
the strangest things happen
when you wear polka dots



LA CAGE AUX FOLLES
(Birds of a Feather)

MARCELLO DANON presents
LIGO TOGNAZZI MICHEL SERRAULT
"LA CAGE AUX FOLLES"
(English Subtitles)
Based upon the play by JEAN POIRET A film by EDOUARD MOLINAHO
Screenplay and adaptation by FRANCIS VEBER, EDOUARD MOLINAHO, MARCELLO DANON and JEAN POIRET
with CLAUDE MAURIER, REMI LAURENT, BENNY LUKE, CARMEN SCARPITTA, LUISA MANERI
and with the participation of MICHEL GALABRU Music by ENNIO MORRICONE A French-Italian co-production
LES PRODUCTIONS ARTISTES ASSOCIES DA MA PRODUZIONE SPA

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

Copyright © 1980 United Artists Corp.
All rights reserved

United Artists
A Transamerica Company

Exclusive Engagement

CHARLES 1-2-3
Camb. St. near Gov. Ctr. 227-1330